

# THE MUSICAL TIMES

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## THE BACH CHOIR

Patron.—HER MAJESTY THE QUEEN.

### THE J. S. BACH BI-CENTENARY FESTIVAL,

MARCH 21, 1885.

President.—H.R.H. THE PRINCE OF WALES, K.G.

Conductor.—MR. OTTO GOLDSCHMIDT.

A FESTIVAL PERFORMANCE OF J. SEBASTIAN BACH'S MASS in B minor will take place in the Albert Hall on the Afternoon of SATURDAY, March 21, 1885 (being the 200th Anniversary of the Birthday of the Composer), with a Chorus of about 600 Voices, of which the Bach Choir, with the co-operation of the Henry Leslie Choir, will form the nucleus.

There are still a few vacancies, principally for Tenor and Bass voices. Members of the leading Choral Societies and other experienced Vocalists who may be willing to assist in this Special Performance are invited to send in their names, with particulars of voice, &c., to J. Maude Cramer, Esq., Mus. Bac., Oxon., Secretary to the Festival Committee, at the Royal Albert Hall, Kensington Gore, S.W., who in due course will furnish them with full information.

By Order of the Festival Committee,

J. EDWARD STREET, } Hon. Secs.  
W. SHEEPSHANKS, }

## COLLEGE OF ORGANISTS.

On TUESDAY, December 9, a Lecture will be given by Mr. Emil Behnke on "Voice Training, with Practical Illustrations," at 8, at the Neumeyer Hall, Hart Street, Bloomsbury.

January 13.—Examination for Fellowship.

" 14 and 15.—Examination for Associateship.

Tuesday, January 27.—A Paper will be read by Dr. F. J. Sawyer.

" February 24.—A Lecture will be given by Mr. E. Brakespear.

March 24.—Mr. A. Hill, M.A., F.S.A., will Lecture on "The Archaeological History of the Organ during the Mediaeval Renaissance Periods." (The Paper will be illustrated by numerous original drawings and sketches.)

Monday, April 13.—Annual College Dinner.

Tuesday, April 28, May 26, Papers will be read; and on Tuesday, June 23, Dr. E. J. Hopkins will give a Lecture.

July 7, 8, and 9.—Examination for Fellowship and Associateship.

Tuesday, July 28.—Annual General Meeting.

Further particulars will be duly announced.

E. H. TURPIN, Hon. Sec.

95, Great Russell Street, Bloomsbury, W.C.

**WAGNER'S PARSIFAL.—A LECTURE** (with illustrations) upon WAGNER'S DRAMA, as represented at Bayreuth, will be given by Charles Dowdeswell, Esq., at the Clapham Hall, on December 8, at 8 p.m. Tickets, 2s. 6d. and 1s. Apply to Messrs. Phillips, Sterndale House, Clapham Common.

**POPULAR CHORAL SOCIETY** (Conductor, Mr. W. HENRY THOMAS).—The next REHEARSAL will take place on SATURDAY AFTERNOON, December 6, at 4 o'clock, in the Governors' Room, Charterhouse, E.C.

**THE POPULAR ORCHESTRAL SOCIETY** will meet at 6 o'clock the same Evening at the Charterhouse. Experienced Amateurs wishing to join either of these Societies (no subscription) are invited to apply to the Conductor before the rehearsals, or at his residence, 7, Liddington Place, Harrington, Sq., N.W.

## SINGING IN SCHOOLS.

A COURSE OF LECTURES AND LESSONS on the TONIC SOL-FA METHOD, specially adapted for Head and Assistant Masters and Mistresses of Primary and Secondary Schools, will be given at the Y.M.C.A., 186, Aldersgate Street, E.C., commencing on SATURDAY, December 27, at 2.30 p.m., and continuing each day (Sundays excepted) until Wednesday, January 7.

The Class will be under the charge of Mr. L. C. Venables, of the South London Institute of Music. Tickets for the Course, 10s. 6d., may be had at the Tonic Sol-fa Agency, 8, Warwick Lane, E.C., or by post from the Secretary. Visitors for a single day will be admitted on payment of 1s. 6d. at the doors.

The Tonic Sol-fa College,  
Forest Gate, London, E.

ROBERT GRIFFITHS,  
Secretary.

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THERE are VACANCIES in Messrs. Novello's Establishments for MUSICAL SUB-EDITORS and PROOF-READERS. Applications to be addressed to the firm at 1, Berners Street, W.

## SPECIAL NOTICE.

ADVERTISEMENTS for the JANUARY NUMBER should reach the Office not later than DECEMBER 20, as in consequence of the Christmas Holidays it will be necessary to go to press considerably earlier than usual.

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(Compass, A to C.)

For Oratorios, Classical and Ballad Concerts, and Organ Recitals, or Festival Services, address, Point House, Briggs, Lincolnshire, and 7, Bedford Place, Russell Square, London.

## MISS E. A. BLACKBURN (Soprano).

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Orchestral, Oratorio, Ballad Concerts, &amp;c., 4A, Sloane Square, S.W.

## MISS FRASER BRUNNER (Soprano).

For Oratorios, Operatic or Ballad Concerts, address, 44, Ickfield St.; or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

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Concerts, &amp;c., address, South Street, Exeter.

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Open for Pupils on the Pianoforte and Harmony. Terms, &c., address, 73, Oxford Road, Canonbury, N.

**MISS VINNIE BEAUMONT** (Soprano). Engagements in November and December: November 5, Glenham; 6, Leamington, ("Merrie Men"); 8, Hull; 12, ditto; 22, ditto; 23, Bourne; 26, Boston; 28, Bishops Norton; December 2, Rushden ("Judas"); 3, Redbourne; 4, Warwick ("Merrie Men"); 9, Whitby ("Messiah"); 10, Louth ("Holy City" and "May Queen"); 11, Gorleston ("Acis"); 16, Macclesfield ("Messiah"); 22, Beverley (Van Bree's "St. Cecilia's Day"); Point House, Brigg, Lincolnshire.

**MISS EVA D. FARBSTAIN** (Soprano), Pupil of Signor Aditi. Conductor of Her Majesty's Opera, is booking engagements for coming season. For terms and vacant dates, address, 20, Story Street, Hull, or N. Vert, 52, New Bond Street, W.

**MISS MARIE GANE** (Soprano), cert. R.A.M. "Creation," Colston Hall. Miss Gane has a good voice of considerable power, and sang the florid passages crisply and evenly."—*Vide Bristol Press*. 48, Stanford Road, Kensington, W., and Montpellier, Bristol.

**MISS BESSIE HOLT, R.A.M.** (Soprano) (of the London, Manchester, and Newcastle Concerts). Engagements booked: December 2, Oldham; 6, Hyde; 12, Ulverston, "Holy City"; 13, Oldham; 15, Pendleton, "Messiah"; 16, Loughborough, "Messiah"; 17, Raystentall, "Lay of the Bell"; 21, Bury, "Messiah"; 25, Oldham, Sacred Concert; 27, Manchester, "Messiah"; 29, Radcliffe, "Messiah"; 30, Brighouse, "May Queen" and "Hymn of Praise"; others pending. 128, Shelton Terrace, Lower Broughton Road, Manchester.

**MISS JULIA JONES** (Soprano Vocalist) begs that all communications respecting engagements for Oratorios, Concerts, &c., be addressed, 214, Bridge Road, Battersea, S.W.

**MISS AGNES LARKCOM** HAS REMOVED to 7, Cornwall Residence, Clarence Gate, N.W.

**MISS ADA MOORE** (Soprano) requests that all communications respecting engagements for Concerts, Oratorios, Lessons, &c., be addressed, 26, Shrewsbury Street, Old Trafford.

**MADAME ADELINE PAGET** (Soprano). Engagements already booked: Ballads, Victoria Hall; ditto, City; ditto, Thornton Heath; ditto, Richmond; Operatic Selections: Marlborough Rooms; Ballads, Wood Green; ditto, Victoria Hall; "Samson," Exeter; "Judas," Sheffield Musical Festival; Ballads: Forest Hill; "Stabat Mater," Peckham; Classical Concert, Surbiton; Ballads, Birmingham, &c., &c. For lessons and vacant dates, 8, Argyll Street, Regent Street, W.

**MISS FANNIE SELLERS** (Soprano). Engaged: Llandudno, November 3 to 9; Todmorden, ("Woman of Samaria"), 12; Dewsbury, 20; Stockton, 22; Harrogate, (Barnby's Ransom), 27; Carlisle, 29; Ripon ("The Pilgrim Queen"), December 2; Burnley, 13; Harrogate, "Messiah"; 15, Lancaster, "Messiah"; 19. Other dates pending. Address, Craig Cottage, Knarsbro.

**MADAME WORRELL** (Soprano), Associate of the Royal Academy of Music. Communications respecting engagements for Oratorios, Classical, Operatic, or Ballad Concerts, to be addressed to 52, Knowle Road, Brixton Road, S.W.

**MADAME EVANS-WARWICK** (Contralto) requests all communications respecting ENGAGEMENTS for Oratorio, Concerts, &c., be addressed to her residence, 6, Tavistock Crescent, Westbourne Park, W.

**MISS SELINA HALL** (Contralto), Pupil of Henry Parker, Esq., is prepared to accept ENGAGEMENTS for Oratorio, Ballad Concerts, &c. For testimonials, Press notices, or terms, please address, 149, Marylebone Road, N.W.

**MISS ELIZA THOMAS** (Contralto). Engaged: Ballads, City; Ballads, Winchester (2nd engagement); "Holy City" and "May Queen" Louth (4th engagement); "Elijah," Gainsboro'; "Messiah," Edinburgh; Ballads, Town Hall, Newcastle-on-Tyne (3rd engagement); "Messiah," Leicester (2nd engagement); "St. Paul," Lincoln (2nd engagement); "Twelfth Mass," Holloway Hall. 49, Upper George Street, Bryanston Square, W.

**MR. GEORGE BANKS** (Tenor). Engaged: December 3, Hereford; 10, Louth; 17, Hereford; 19, Edinburgh; 20, Glasgow; January 5, Kingston; 17, Glasgow. For terms, address Cathedral, Hereford.

**MR. PAYNE CLARKE** (Tenor), late of the Carl Rosa Opera Company. Engaged: September 19, 20, 22, 23, 29; October 1, 2, 3, 4, 6, 8, 10, 13, 18, 20, 21, 22, 24, 25, 27; November 1, 4, 10, 11, 13, 17, 18, 19, 20, 22, 24, 26, 28, 29; December 1, 4, 5, 6, 8, 15, 16, 19, 21, 21; January 3, 10, 12, 15, 16, 22, 27, 31; February 2, 10, 25; March 10, 28. Others pending. Address, 82, Higher Temple Street, Manchester.

**MR. HOLBERRY HAGYARD** (Tenor). Engaged: December 2, Clay Cross ("Messiah"); 3, 6, 15, Cambridge; 6, Chelmsford ("Last Judgement"); 16, Wisbeach (Ballads); 20, 31, Aylsham ("Ancient Mariner"); January 22 ("Messiah"), 23, Glasgow Choral Union; 28, Reepham (Ballads); February 22 ("Creation"), Hackney Choral Association. For terms, address, Trinity College, Cambridge.

**EDWARD KEMP** (Tenor). For Oratorios, Ballad Concerts, &c. Press opinions on application. Address, Leomansley, or the Cathedral, Lichfield.

**MR. SEYMOUR JACKSON** (Tenor, of De Jong's Free Trade Hall Concerts, Manchester) has RETURNED from Italy, and has made the following engagements for December: 3, Macclesfield; 4, Warrington ("Moses in Egypt," principal); 5, Nelson; 8, Manchester; 11, Burnley; 26, Rochdale ("Messiah"); 17, Todmorden ("Messiah"); 19, Halifax ("Messiah"); 20, Dewsbury ("Messiah"); 22, Chadderton ("Messiah"); 23, Leeds ("Messiah"); 25, Nottingham (Sacred Concert); 26, Preston ("Messiah"); 27, Manchester ("Messiah"). For vacant dates, terms, &c., apply, Boston Street, Manchester.

**MR. ALFRED KENNINGHAM** begs to announce that his new address is, Grovedale, Parson's Green, S.W., where all communications respecting Oratorio and Concert engagements should be sent. The following are already booked: Spohr's "Last Judgment," St. Paul's Cathedral; Hodson's "Golden Legend," Birmingham; "Acis and Galatea," and selection from "Judas," Brigg; "Ancient Mariner" (Morning), "Elijah" (Evening), Guildford; "Last Judgment," Bishop Stortford; Dvorak's "Stabat Mater," Shoreditch; "Messiah," Swindon; "Judas," Sheffield; Rossini's "Stabat Mater," Peckham; "Messiah," Wellingborough; "Messiah," Northampton, &c., &c. For vacant dates, address as above.

**MR. JOHN PROBERT** (Tenor). Engaged: December 1, Teddington; 2, Sutton; 3, Norwood; 4, Wood Green (Selections "Creation"); 5, Islington; 10, Stratford ("Elijah"); 12, Taunton ("Last Judgment"); 13, Colston Hall, Bristol ("Messiah"); 15, Bow and Bromley Institute ("Stabat Mater"). Address, care of Messrs. Reid Bros., 436, Oxford Street, W.

**MR. ROBERT GRICE** (Baritone). Engaged: December 1, High Wycombe ("Hero and Leander"); 10, Bury Lancashire ("Building of Ship" and "May Queen"); 24, Sheffield ("Messiah"); 25, Sheffield ("Messiah"); 26, Newcastle-on-Tyne ("Messiah"); 27, Sunderland ("Messiah"); 29, 30, 31, January 1, 2, 3, Newcastle-on-Tyne Promenade Concerts; 10, Sunderland; 21, Oxford (Ballads). Other engagements pending. For terms and vacant dates, address, Principal Bass, New College Choir, Oxford.

**MR. W. J. INESON** (Baritone). Engaged: Nov. 27 and 28; Dec. 2, 3, 17, 18, and 31; Jan. 21; March 23. For Oratorios, Concerts, &c., address, The Cathedral, Hereford.

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**MR. ERNEST A. WILLIAMS** (Baritone) is prepared to accept engagements for himself, or arrange Concerts with his London and Provincial Ballad Concert Party. Charity Concerts arranged for clergymen and others on special terms. Instrumentalists provided. Address, Junior Garrick Club, Adelphi, W.C.

**MR. E. JACKSON** (Bass), Lincoln Cathedral. Engaged: Sudbrook, November 4; Lincoln, 10; Mansfield, 25 (Selections); Leeds, 28 (Ballads); Brigg, December 9 ("Acis and Galatea"); Ilkerton, 15 ("Creation"); Loughborough, 16 ("Messiah"); Dorchester, 18 (Selections); Leeds, 26 ("Messiah"). Other engagements pending. For terms, address, Cathedral, Lincoln.

**MR. THOMAS KEMPTON** (Bass). Engagements booked: Tottenham, Miscellaneous; City, "Last Judgment"; Cirencester, "Last Judgment"; Bishop Stortford, "Last Judgment"; Swindon, "Messiah"; Sheffield, "Judas"; Rotherham, "St. Paul"; Paddington, "Messiah"; St. Leonards, "St. Paul"; North London, "Creation"; Kensington, Ballads; St. James's Hall, Miscellaneous; St. Leonard's, "Elijah"; Chelmsford, Ballads; Stanstead, Ballads; South Kensington, Ballads; Richmond, Ballads; &c., &c. For vacant dates, and also for Quartet Party, address, 52, St. Paul's Road, Canonbury, N.

**MR. HOWARD LEES** (Bass), having returned from India, is open to ENGAGEMENTS for Concerts, Oratorios, &c. Address, Delph, near Oldham; or 10, Myddleton Street, Carlisle.

**MR. A. McCALL** (Bass Vocalist) requests that all communications respecting Concerts, &c., be addressed, 14, Vyner Street, or Cathedral Church, York.

**MISS F. LOCKWOOD**, Harpist to the Carl Rosa Opera Company. London address, 6, Frederick Place, Gray's Inn Road, W.C.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1884.

## ORCHESTRAL CONCERTS AND CONCERT HALLS IN LONDON.

DURING the past month a correspondence has been going on in the columns of the *Times* on a question of deep importance to all interested in the progress of music in the metropolis. In the notice which appeared of the last Richter concert, the crowded audience was pointed to as a proof that there exists in London a large demand for high-class orchestral performances, and the opinion was expressed that "if Mr. Manns, or some other conductor of established reputation, would start Saturday evening concerts at St. James's Hall during the winter months, their ultimate success might almost be predicted with certainty." This remark called forth a letter from Mr. J. C. Rodriguez, pointing out that between the autumn series of Richter concerts and the commencement of the Philharmonic Society's season at the end of February there were no orchestral concerts to be heard in London except at the Crystal Palace, which is very tedious of access, and further complaining of the expensiveness of high-class concerts, a ticket for a stall mostly costing fifteen shillings. Mr. Rodriguez said that in New York the highest charge at the best concerts does not exceed five or six shillings. The discussion was continued by Mr. Ganz, who spoke with authority, as having himself given orchestral concerts at St. James's Hall, which he had been obliged to discontinue for want of proper support. Mr. Ganz stated that the expenses of such concerts were enormous, and that those which he had given cost him from £250 to nearly £300 each. In his opinion the only way to establish such a series of concerts as was suggested by the *Times* was to form a committee of gentlemen willing to guarantee a sufficient sum to meet any possible loss on the first two or three seasons.

In the same issue of the *Times* in which Mr. Ganz's letter appeared, another correspondent, writing under the initials of "S. H. S.," drew attention to the fact that the great want of Central London was an adequate concert-hall. With the single exception of St. James's Hall, which is not large enough to render orchestral concerts at popular prices remunerative, there is not one building in the metropolis available for the purpose required; the Albert Hall being not only too large, but, owing to its situation, nearly as difficult of access for residents in many of our suburbs as the Crystal Palace itself; while Exeter Hall, which would fulfil most, if not all, of the requirements, is no longer used for concert purposes. A leading article in the same day's journal summed up the discussion, but failed to offer any practical suggestion, the writer contenting himself with the remark that in some way or other the demand for high-class orchestral concerts would probably ere long be met.

The entire subject, it may be at once admitted, is not free from difficulties; but the questions raised in connection with it are of sufficient interest to deserve ventilation. Put in their simplest form, they resolve themselves into two—viz., Can good orchestral concerts be made to pay, and if so, how? and secondly, Where should such concerts be given? On both these points we propose to say a few words in the present article.

The experiment of giving high-class concerts of instrumental music has been tried several times in London during the past ten years. The largest and most complete effort in this direction was unquestionably

tionably the series of nightly concerts, both orchestral and vocal, at the Royal Albert Hall, given in the winter of 1874-5, under the joint management of the directors of the Albert Hall and the firm of Messrs. Novello and Co. At these concerts every class of good music was brought forward, one night in each week being devoted to the classical school, another to the modern German, a third to oratorio, a fourth to the works of native composers, while the tastes of those who prefer the lighter style was catered to by a "Ballad Night" on Mondays, and a "Popular Night" on Saturdays. The concerts continued for seven weeks; but it was found that the public support was insufficient to meet the enormous expenses incurred, and that the conducting of such a series of entertainments required a separate business organisation, the work being too heavy to be carried on even by a firm of such large resources as that of Messrs. Novello. As bearing upon the second question that we shall have to discuss, we may say here that in our opinion the non-success of these concerts was in no small degree due to the *locality*. The Albert Hall lies so far west that frequent visits to it are for many amateurs altogether out of the question. Had the hall been situated at Charing Cross, or in the city, the result would without doubt have been different. Even as it was, we are informed that the concerts did not fall very far short of paying their expenses, and had it been practicable to continue them they would probably have ultimately become remunerative.

A somewhat similar experiment, though from a different point of view, was that which was tried at the Royal Albert Hall in the years 1873-4 and 5, when performances of Bach's "Passion," according to Matthew, and other sacred works, were given on nearly every evening during Passion week. The results as regards attendance were, we believe, fairly satisfactory, though here again the locality, no doubt, exercised an unfavourable influence.

Coming now to speak of concerts given at St. James's Hall, we may mention those of Mr. Ganz, resulting, as we already know from himself, in such a heavy loss; the two series given by Madame Viard-Louis in 1878-9, and Mr. Cowen's Saturday Orchestral Concerts, given in 1880, the last-named precisely meeting the want hinted at by the *Times* in the remarks which called forth the discussion spoken of at the beginning of this article. Of all these enterprises the same story has to be told—excellent performances, insufficient support. The inference is obvious. Every new undertaking requires time, often a long time, to win public confidence; and in the case of orchestral concerts the attendant expenses are necessarily so great that few, if any, of our *entrepreneurs* have sufficient capital to be able to afford the loss involved in continuing to give the concerts until they have obtained so firm a footing as to become self-supporting. Even the Monday Popular Concerts, the cost of which are far less than that of any orchestral concerts, were, it is well known, carried on at a loss for some years; but the manager, relying on the goodness of the entertainment he offered to the public, persevered, and the concerts are now, we believe, a very profitable affair.

The plain truth is that any really good series of concerts in London can ultimately be made to pay if any one can be found willing to lose sufficient money over them for the first few seasons. This, as already hinted, is where the shoe really pinches. How is the difficulty to be met? There are two ways that suggest themselves. Why should not some of our millionaires step forward and take up the matter? There are many men in London to whom the few thousands required to establish such concerts

upon a firm basis would be a mere trifle. It is by no means an impossible hypothesis that some of the wealthy art patrons, who think nothing of giving thousands for a picture, or who make munificent donations to our public institutions, would be equally ready to endow, if we may use the word, such an enterprise if the case were fairly put before them. Or, on the other hand, the needful sum might be raised by a guarantee fund, as suggested by Mr. Ganz, a plan which has been already tried with complete success at the Glasgow Orchestral Concerts conducted by Mr. Manns. A number of spirited citizens of Glasgow came forward to support these concerts. For the first few years the losses were heavy, and the gentlemen had to put their hands into their pockets for a considerable amount. Perseverance, however, brought its reward, and at the present time we believe these concerts are so prosperous that nearly if not quite all the liabilities incurred in past years have been discharged, and the prospects of the coming season are so bright that the committee have felt justified in going to the expense of a considerable increase in the number of the orchestra.

Take another case—that of Bristol. In the year 1877 Mr. Riseley commenced a series of orchestral concerts in the Colston Hall. These concerts, which were given fortnightly, were undertaken entirely at the conductor's own risk; and it must be borne in mind that the expenses attendant upon them were proportionately far heavier than would be the case in London, as many of the performers had to be engaged from Birmingham and London, the local musical resources being incomplete. At a very heavy pecuniary loss Mr. Riseley continued year after year, till at last he, like so many before him, had to give up a struggle which was too costly to be longer carried on. At this point a number of gentlemen in Bristol took the matter up, feeling that it would be a disgrace to their city if such concerts were abandoned for want of proper support. A guarantee fund was raised, and the future of the Monday Popular Concerts at the Colston Hall appears now to be secured. Surely if at Glasgow and Bristol a sufficient number of music lovers can be found to establish orchestral concerts, there ought to be no real difficulty in London, where there are at least twenty amateurs to every one to be found in the provincial cities.

A very important point, and one that should certainly not be overlooked in dealing with this question, is that high-class orchestral concerts, of the kind of which we are now speaking, *should not be carried on as a business speculation*. We do not mean to say that they should be given at a loss, but that no individual, or individuals, should have any pecuniary interest in their success. To some this may appear an impracticable, if not Quixotic, condition; that it is not so in reality is proved by the fact that at the present time there is at least one musical institution in London which is successfully conducted on these lines. We refer to the Borough of Hackney Choral Association, a local society which, solely through the policy it has consistently pursued, has obtained more than a local reputation. At all the concerts of this Association a full orchestra is engaged; the prices of admission are lower than at any other orchestral concerts in London, and the Shoreditch Town Hall, in which the concerts are given, will only accommodate a little over a thousand people; and yet the Association pays its way. The few pounds in hand at the close of a season are carried over to the next account; and should there be a slightly larger surplus than usual the only result is that rather more money is spent on

the concerts of the following season. The Association pays its way not by means of a guarantee fund, in the ordinary sense of that term, but because the members dispose of subscription tickets sufficient to cover about three-fourths of the expenses of the concerts; and further that the plan is adopted of never engaging expensive "stars" as soloists. Experience has proved that it is possible to bring audiences together to hear music rather than to hear singers; for if at these concerts a somewhat "stronger" cast than usual is advertised—an experiment which has been occasionally tried—it is not found to make any perceptible difference in the receipts. It may be suggested that a merely local society, depending to a large extent upon a suburban *clientèle*, scarcely affords a basis for calculating the probable results of a similar policy at the West End; but to this it may be replied that the list of subscribers to the Association contains names of residents in all quarters of London, thus proving that amateurs will support an institution founded upon a purely artistic basis. If subscribers can be found who will come from such distances as Kensington, Clapham, and Dulwich to so inconvenient and unaristocratic a neighbourhood as Shoreditch for the mere love of good music, without the attraction of favourite vocalists, what may not be done under proper management at some more central locality? We have referred especially to the Borough of Hackney Choral Association, because the unusually low prices charged for admission to its concerts bear more particularly upon our argument; but we believe there are other societies, such as the Sacred Harmonic and the Bach Choir, from which the commercial element is altogether absent, though we are unable to say whether or not in these cases the pecuniary results are as satisfactory as in that which we have mentioned.

This brings us to the second question we propounded at starting, Where should such concerts be given? To this in our present condition in London, as regards accommodation, it is very difficult, if not impossible, to give a satisfactory answer. It is a surprising fact that London is worse off as regards large concert-rooms than any of our most important provincial cities. Liverpool possesses two excellent concert-rooms in St. George's Hall and the Philharmonic Hall; Manchester has its Free Trade Hall; at Birmingham, Leeds, and Newcastle the Town Halls are excellently adapted for concerts; at Bristol the Colston Hall meets all requirements; the same may be said of the City Hall, Glasgow; while even as far south as Plymouth and as far north as Aberdeen there are concert-rooms large and commodious enough for all ordinary purposes. In London, with its four millions of people, there are only two large halls available—the Albert Hall and St. James's Hall. Of these, the former, as we have already said, is too large and too far west; the latter, excellently situated, and admirable in its acoustic properties, is hardly large enough to hold sufficient money to render expensive concerts remunerative at popular prices. In Central London there is absolutely no other place, now that Exeter Hall is no longer used for musical purposes, in which orchestral concerts can be given; for the Promenade Concerts at Covent Garden stand upon a different footing altogether. We have many smaller rooms, admirably adapted for chamber concerts, such as Princes' Hall and the Steinway Hall; but for an orchestra the choice is restricted to the two localities named. At St. James's Hall the sole chance of making an orchestral concert pay its expenses is to charge for the tickets the high prices of which Mr. Rodriguez complains, prices which to a large number of music lovers are virtually prohibitory. The only way to reduce the expenses

without detriment to the artistic character of the performances would be to decline to engage soloists who ask very high terms; but this, by diminishing, at least for a mixed public, the attractiveness of the entertainment, would involve a risk which few concert-givers probably would care to run.

There is but one solution of the difficulty which occurs to us as possible. A new hall, suitable alike for public meetings and for concerts, has become an imperative necessity in London. What is required is a concert-room which shall be at least as large as the Town Halls in Birmingham and Leeds, if not larger; it ought to seat not fewer than 4,000 people besides the performers. It was objected in the *Times*, in answer to "S. H. S.'s" suggestion, that while we can increase the number of an orchestra or of a chorus to any extent required, the power of a solo voice is but limited, and that in a very large room the soloists are necessarily at a great disadvantage. This is of course true of a building with so enormous an area as that of the Albert Hall, for example, as many singers know to their cost; but that such a hall as that which we propose need not of necessity be too large for solo music is proved by the experience of the concert-room at the Crystal Palace, in which the Saturday concerts are given. This room when full will hold 3,900 persons; and, as the galleries are only narrow, its superficial area is larger in proportion than that of any other room with which we are acquainted. Yet here there is certainly no difficulty in hearing a solo even at the farthest end of the hall. Provided, therefore, that the acoustic properties of the proposed hall be satisfactory, there is no reason to suppose that 4,000 persons, or even more, could not be well accommodated in it; and the obvious advantage of such a building would be that while twice as much money might be put into it (to use the technical phrase) as into St. James's Hall, the expenses would not increase in anything like the same proportion. The first cost of the erection of such a hall would of course be very great; but, if the locality were judiciously selected, we think there is little doubt that it would prove a good investment. We are disposed even to believe that there is room for more than one new concert hall in London. In addition to the large one which we propose, somewhere at the West End, another in the City itself—say, in the East Central District, if a suitable site could be found—would probably be largely patronised. This would not need to be so large as the other; a room containing 2,000 to 2,500 persons would probably be sufficient. In both cases, however, it would be needful that the buildings be erected with a special view to concert requirements; there should be a sufficiently large orchestra, with a good organ, ample accommodation in the matter of cloak-rooms and retiring rooms for soloists, chorus, and orchestra; it would be well also if smaller halls were added in which chamber concerts could be given. We have pointed out, briefly and imperfectly, what is in our opinion required. Till some further accommodation is provided we see little probability of the permanent establishment of such concerts as are desired; and it is to be hoped that ere long a company may be formed for the purpose of erecting some such building as we have indicated in the course of our remarks.

#### HEINRICH SCHÜTZ

BORN 1585.

By WILLIAM H. CUMMINGS.

THE pithy sentence, "Coming events cast their shadows before," should be realised at this moment by all lovers of music. We are on the threshold of

the year 1885, which will be remarkable as a triple centenary. Already notes of preparation are in the air, announcements have been made by various musical societies that they propose in some fitting way to recognise the centenary of George Frideric Handel, born February 23, 1685, at Halle, and also the centenary of John Sebastian Bach, born March 21, 1685, at Eisenach.

Here then are the names of two immortals whom we shall delight to honour, but who is the third? To our shame it must be confessed that there seems to be great danger that we shall altogether forget to do honour to the centenary of one whose claims for remembrance and recognition are fully as strong as those of Handel and Bach.

Heinrich Schütz (Henricus Sagittarius), born just one hundred years before those twin stars, by his genius and work led the way, and foreshadowed the path so successfully explored by them. The name of Schütz will, I fear, be quite new to the majority of my readers; he is not to be found in *Grove's Dictionary of Music and Musicians*; it will, therefore, be interesting briefly to relate his biography:—Schütz was born at Köstritz, Saxony, on the 8th of October (some writers say the 5th), 1585. He was descended from a family of position, his father having been burgomaster of Weissenfels, and his grandfather a privy counsellor. In 1591 his father removed to Weissenfels to take possession of his inheritance, and here the beautiful voice of the son attracted so much attention that at the age of fourteen, in 1599, he was taken into the service of the Count Palatine Moritz, of Hesse-Cassel, by whose order he received a thorough education in arts and literature, under the superintendence of the best masters. He remained with the Prince for eight years, and in 1607 was admitted to the University of Marbourg, where he made the study of the law a specialty, and in two years achieved remarkable success and honour. All this time, however, it was quite apparent that the natural bent of his genius tended to the art of music; the Prince Moritz therefore removed him from the University, and sent him to Venice to study music under the celebrated master Gabrielli, generously undertaking to defray all the necessary expenses. It is doubtful whether the offer was accepted with alacrity, or whether Schütz hesitated at first definitely to adopt music as a profession. It is however certain that he arrived in Venice in 1609, and immediately commenced the study of composition under Gabrielli. This master was considered by many of the musicians of the day as a wild innovator; but Schütz adopted all his master's theories, and soon brought to public notice valuable evidence of his diligence as a pupil. In 1611 he published a set of Madrigals for five voices. In the following year his master died. Schütz, therefore, removed to Cassel, where the Prince bestowed on him a yearly pension of 200 guilders, which may have been insufficient for the wants of the composer, who resumed the practice of the law; but his remarkable abilities as a musician becoming known to John George, elector of Saxony, Schütz was summoned to Dresden to receive the appointment of Court Music-director. From this time he devoted himself exclusively to his beloved art, and was soon recognised as the most distinguished musician in Germany. The elector, to show his appreciation of his merit, presented him with a gold chain and portrait. In 1619 Schütz married the daughter of Chretien Wildeck, the tax-master of the electorate; she died in 1625. In 1628, in consequence of the war which ravaged Germany, Schütz removed to Venice, where the following year he published a book, in the preface of which he writes, *I went to Venice for the*

second time, to inform myself of the new sort of music which had been developed there since my first journey, and which was now in use. The new music was doubtless the composition of Monteverde. In August, 1631, the father of Schütz died, and he returned to Dresden, where he stayed but a short time, and afterward journeyed to the principal towns in Italy. In 1634 he again passed through Germany, still suffering from the plague of war, and eventually settled for four years at Copenhagen, where he was received with much distinction; he left Denmark in 1638 and went to Brunswick and Lüneburg, returning to Copenhagen in 1642. He received the appointment of Chapel-master to the king, but the happy restoration of peace to Germany enabled him to go back to Dresden, where he spent the remainder of his days. Becoming afflicted with deafness he devoted himself to the study of the Scriptures, and the composition of sacred music, producing numerous Psalms and Motets, and four settings of "The Passion." Two years before his death, at his request, his pupil, Bernhard, director of music at Hamburg, composed a funeral chant for five voices, in the style of Palestrina, for performance at his funeral. Schütz died on November 6, 1672, in the 88th year of his age, having been Chapel-master to the Elector of Saxony fifty-seven years. Much of his church music was planned for performance by a double choir, and was largely coloured by orchestration for stringed and wind instruments. It is remarkable for its true expression of the sentiment of the text, for rhythm and sweetness of cadence. A list of the compositions by Schütz would be lengthy, and must be reserved for a future occasion; but mention may be made of his Opera "Daphné," composed to a libretto translated by Opitz from Rinuccini, remarkable as being the first German opera. His most beautiful composition is said to be an Oratorio on "The Passion," preserved in manuscript in the Royal Library at Dresden. Schütz added the grace of the Italian manner to the strength of the German school, and was the first to give due place to solo and chorus in musical illustrations of Bible narrative. Unfortunately for us, so far as I know, the music of Schütz is not easily obtained, with the exception of some very beautiful extracts from his "Passion Music," introduced to public notice by Herr Pauer in 1873, and published by Novello, Ewer and Co. These are to be had, and I recommend them to the notice of my readers in the hope that their beauty and excellence will induce some London Musical Society to take them into consideration, with a view to a fitting performance in 1885 to celebrate the centenary of Heinrich Schütz, justly called by his contemporaries "The Father of German Music."

### HECTOR BERLIOZ'S "TE DEUM."

By J. S. SHEDLOCK, B.A.

THIS extraordinary work, which Mr. A. Manns intends shortly to produce at the Crystal Palace, was first performed at the church of St. Eustache, Paris, on April 30, 1855, under the composer's direction. When the work has been heard the musical critics will tell us what they think of it; meanwhile, we propose to give a brief description of the various movements, hoping to interest those who are unacquainted with the score. The work is usually spoken of as one for two choirs, orchestra and organ, although in reality there are three: a first choir of sopranos, tenors and basses; a second choir similarly composed, and a third of children's voices. This children's choir, in performance, ought to be separated from the other two choirs, and placed on a raised platform not far from the orchestra. But the composer, in a

note prefixed to the full score, intimates that this third choir may be dispensed with, although he adds that "il contribue puissamment à l'effet." In three out of the six sections of the work it is not even employed, and when used it doubles (with few and comparatively unimportant exceptions) the other voices either in unison or in the octave. For his orchestra Berlioz demands 25 first violins, 24 second, 18 violas, 18 cellos, and 16 double-basses—in all 101 strings. Of wood wind: 4 flutes, 4 oboes, 4 clarinets, an English horn, bass clarinet, and 4 bassoons. Of brass: 4 horns, 2 trumpets, 2 cornets, 6 tenor trombones, 1 ophicleide, and 1 tuba. Also kettledrums, drums, gross-caisse, and cymbals; and besides, the organ.

For his first choir he requires 100 voices (40 sopranos, 30 tenors, and 30 basses), the same for his second, and for the third 600, or, as he naively says in a note, "aussi nombreux que possible."

The first movement opens with a succession of chords for orchestra and organ alternately. The organ then gives out a bold theme, which is afterwards combined with the principal subject led off by the sopranos. To save space we give these two melodies together, as they occur after the one marked *a* has been treated in fugal style:—

EX. 1.

Te - a - - - ter - num  
Te - De - um a - u - da - mus,  
Pa - trem om - nis ter - ra ve - ne - ra - tur

The movement might really be described as an irregular double fugue on two subjects, or we might even say three, if we include a counter-subject which plays rather an important part in the opening. A clear knowledge and remembrance of the two themes quoted will enable the listener to understand the main scope and design of the whole movement. The one marked *a* forms in one place the material for an able stretto, while part of the other in another place is employed near the close with a strange progression of chords. Berlioz cleverly avoids consecutive fifths and octaves in the instrumental parts, but they are perceptible to the ear if not to the eye—

EX. 2.

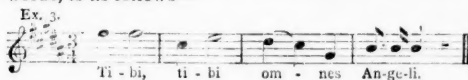
VOICES.

W.W.  
Str.  
&c.

The piece opens in F major but closes on the chord of F sharp as dominant of B major, the key of the following movement—i.e., "Tibi omnes." Here at first



only female voices are employed, supported by wood wind without bassoons, horns, and strings, with sparing use of double-basses. The organ opens with a quiet symphony of sixteen bars, and it also plays a few bars between the vocal phrases. At the words "Pleni sunt cœli" the three choirs combine, and at the words "glorie tue" the full force of the orchestra is heard for the first time. The vibrating cymbals will here attract attention. The opening phrase, repeated so many times during the course of the piece, with slight variations according to the different words, is as follows—



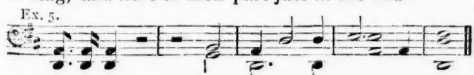
It is allotted to men's voices after we have passed from heaven to earth, from Cherubim and Seraphim to Apostles, Prophets, and Martyrs. This second section winds up like the first with the *forte* "tue glorie." The phrase (Ex. 3) is then taken up by bass voices in the key of E, the subdominant, followed by a vigorous *forte* passage, and the movement concludes with a repetition of the opening symphony, this time allotted to strings, wood wind, and cornets. We cannot now describe the beautiful, quaint, and simple effects of harmony, and the delicacy of the orchestration. The composer, as we have seen, has at his command a huge array of forces, but the various instruments are used singly or in small groups to give variety of tone-colour; it is only once or twice they all unite for a burst of sound. And to one other feature of this movement we would call attention. Example 3 is repeated a number of times, but each time accompanied in a different manner. The reiterated phrase gives unity to the whole piece; the surroundings, variety. The third movement is the prayer "Dignare Domine;" there are no trombones, tuba, or drums used. A short symphony for organ, with *pizzicato* chords for strings, leads to the entry of the voices—sopranos of first choir and the basses of the two choirs. Over a long violoncello pedal (D) the sopranos enter singing—



At the fifth bar the basses come in with "Domine," thus—



and immediately afterwards the tenors answer with the theme. Soon the music modulates to the key of F major, and there is a long pedal F also assigned to the cello; from F we get to A, and from A to c; from there we proceed to e flat, and by enharmonic modulation to e natural. As the violoncellos ascended, so in like manner do they descend: from e to e sharp, then to A, F, and finally to D, when the movement closes. Over this curious bass the voice parts—i.e., sopranos and tenors, move about in rather a vague manner; the bass voices follow the violoncello notes, sometimes singing exactly with them, sometimes muttering several words in monotone fashion over one long note. Twice in the course of the movement first basses sing fifth above. To give proper effect to this number the bass voices must be deep and full-toned; the pedal notes indicated above show what they have to sing, and here is their part just at the end—



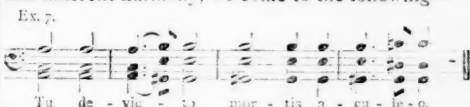
The double-basses are not used after the opening prelude, and the organ comes in only in one or two places; the violins and violas for the most part support the voices, while the wood-wind instruments move about in an independent and often original manner.

In the next number, "Christe Rex glorie," neither trombones nor organ are used. The key is again D major. The voices enter at once with a phrase commencing—

Ex. 6.  
TENORS AND BASSES.

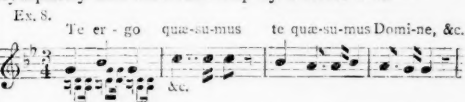


After this theme has been repeated with four-part and different harmony, we come to the following—



These two quotations will enable us to follow the first section of the movement. Example 6 is treated in *stretto* fashion, the voices coming in at the interval of a second below; Examples 6 and 7 are worked together. A sudden and Beethovenish transition from the key of D to that of F occurs near the close of this section.

When we come to the words "Ad liberandum," &c., the tenors of the first choir take up a plaintive theme; violins and violas strike *piano pizzicato* chords, the wood wind and first horn move along quietly with detached chords or short *legato* phrases, only the violoncellos supporting this slender fabric of sound. In one passage the violas divide, accompanying the vocal part in unison and octave. At the words "Tu ad dexteram" the orchestration becomes pretty full; the wood wind sustains the voices; and to these the *pizzicato* quaver figure of strings and long-sustained notes for horns, with occasional roll of the drum, must produce a striking contrast. We now return to the opening theme, this time set to the words "Sedes ad dexteram Dei." The passage begins *forte*; then we have a long *crescendo* passage, and after some effective writing for the voices they come to a close with the usual cadence, while the orchestra winds up with a few bars in which the principal theme is again heard. No. 5 is the prayer "Te Ergo Quæsumus." The key is G minor. The English horn and bass clarinet is used, and also the trombones, but there is no organ. Throughout this short movement the orchestration is very varied and, so far as we can judge, very effective. The principal theme is first heard in the opening symphony and then taken up by a tenor solo—



This theme is accompanied by strings, with an agitated figure indicated in first bar of Ex. 8. After a time sopranos of both choirs sing in monotone "Fiat super nos misericordia tua Domine," accompanied, *piano*, by cornets and trombones. The tenor solo is followed a second time by a similar passage. The key now changes to G major. In the soft ending we notice first a triplet phrase—



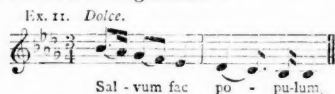
which has already cast its shadow before it in the first part of the movement, then the delicate accompaniment of wood wind, and lastly, the principal theme (Ex. 8) in major, harmonised for unaccompanied voices with melody in bass. When they cease, two *pizzicato* chords for strings bring the movement to an end, and well does this quiet end contrast with the loud and harsh organ tones heard at the opening of the next piece. Of the sixth and concluding number of the work, Berlioz, in his *Mémoires*, says:—"Le finale (*Judex credis*) est sans aucun doute ce que j'ai produit de plus grandiose." And in a letter to his son Louis, dated April 27, 1855 (only a few days before the performance), he writes:—"Yesterday we had our first rehearsal at St. Eustache, with the orchestra and 600 children. It is beginning to progress. It is colossal! There is a finale which, I verily believe, is grander than the *Tuba mirum* of my Requiem." As yet, however, we can neither endorse nor contradict the composer's opinions.

The organ opens with a theme which plays throughout the movement a very prominent part. We give it as first heard from the basses of the first choir—



Let us call it the *Judgment* theme. The key is E flat minor, but by means of an enharmonic modulation the sopranos come in on B as dominant of E minor; the tenors take up the theme still a semitone higher, on the C. The other voices of the two choirs gradually enter; we hear the cry of hope ("In te Domine speravi"), and the imploration ("Non confundar in æternum"). Strange modulations, weird harmonies produced by passing notes, mutterings of the violoncellos and double-basses, long sustained notes of the trombones and ophicleide forcing their way through the body of voices supported by strings and wood wind, and the inexorable Judgment theme—all attract notice in the long drawn-out sentence which closes with a *diminuendo* on the chord of B flat minor.

Hitherto, it may be remarked, the movement has had no key signature. It commenced, as we have said, in E flat minor. Berlioz now having made up his mind to remain for a time in one key, or its relative major, puts a signature of five flats. The sopranos of both choirs then begin thus—



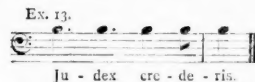
the phrase, or portion of one, consisting of the notes of the descending scale of B flat minor. The music continues for a time in melodious though rather mournful strains. The orchestral accompaniment contains no brass, and is principally occupied in supporting the voices. A modulation is soon made to D flat, the relative major, and the basses sing a phrase remarkable for its diatonic and tuneful character—



The key-note heard at the beginning of each bar speaks of the praise repeated "per singulos dies," while

the phrase from Ex. 11 points to the hopes of the worshippers (see Ex. 12, a) during this act of praise. This phrase (Ex. 11) is now sung in the major key (D flat) to the words "per singulos dies," and when the "laudamus te" follows, the ominous sounds of the Judgment theme are uttered by the bass voices, supported by horns and double-basses *pizzicato*; the strings continue with the phrase of which Ex. 11 gives the commencement. This combination of themes is extremely interesting, and we are sorry that want of space forbids further quotation.

We must, indeed, hurry on. The sounds of coming judgment fill the air—



is repeated again and again, haunting one like the Nibelungen rhythm in Wagner's trilogy. The sustained notes mentioned above increase in intensity. In vain in loud and piercing tones the voices cry "In te Domine speravi," the violins give out the phrase associated with the prayer "Bless thy heritage," but the dreadful sounds are heard through everything. Soon the organ supports the bass instruments: the voices sing in unison and octave, and four drums (*sans timbre*) give the rhythm of the Judgment theme. An enharmonic modulation leads us from E flat minor to E minor; the time changes from 9-8 to 3-4. Most effective in one place is the wild burst of the voices with the "heritage" phrase to the words "non confundar"; and this same phrase is given out in soft tones by strings without double-basses after the singers have ended with a *diminuendo* "in æternam." Towards the close of the movement the key changes to B flat major. The music reminds us of the middle section in D flat; there is the perpetual striking of the tonic and the reiteration of the "Salvum" theme; but the voices are singing "Non confundar in æternam," and terrible sounds are heard from the orchestra. The day of judgment seems to have come. Berlioz now puts forth his whole strength: the shouting of the voices, the blare of the brass, including ophicleide and tuba, the piercing notes of the flutes and clarinets, the Judgment theme in diminished form furiously played by the violins—such are the sounds with which the piece hastens to a close. However, four bars before the end, the milder tones of the "heritage" theme are heard throwing, as it were, a gleam of light and hope over the dire scene; then come two bars *fortissimo* with the tonic chord, and all is over. In the full score a movement follows, entitled "Marche pour la présentation des Drapeaux"; but it has really nothing to do with the Te Deum. Although not a military occasion, the March was, however, played at St. Eustache. For its performance, in addition to a big orchestra, twelve harps are needed.

#### REMINISCENCE OF CATALANI.

ALTHOUGH a man may have reached the extremest limits of old age he has still one enjoyment left, the intellectual power of realising the scenes of his early youth, and even of enacting them over again, sometimes in their minutest details, a power which clings to his brain even when his physical faculties have all deserted him. This magic influence was roused within my own mind on reading, in the French papers of the 15th of September, the account of the marriage of Mlle. Deslandes, the great-granddaughter of Madame Catalani! The announcement brought to memory my own last souvenir of the great singer, and the visit I paid her on her

arrival in Paris in the year 1849, a few months before her death.

I found her in a little *entresol* of the Hotel de l'Amirauté, in the Rue Neuve St. Augustin, a small lodging of no pretension; indeed, after all the wealth and grandeur through which she had passed, no better than the one from which she may have started on commencing the glorious career which had led her through the palaces of royalty and the saloons of the highest nobility of every country in Europe. The last time I had beheld her was in London, at a Concert given at the Hanover Square Rooms, when she sang her magnificent "Rule Britannia," with as much power and energy as she had ever displayed in her best days at the opera. She had sung in the first part of the Concert her famous air of "Nel Cor pia non mi sento," and, subsequently, Mozart's duet "Ah perdona," with Mrs. Salmon; and in my mind's eye I beheld her as she then stood before me—on the platform of the Hanover Square Rooms—dark, towering, superb, beside the fair soft Englishwoman, pronounced even by her rivals as the purest, most accomplished, and refined singer of her day, overpowered, perhaps, but not outshone, by the tremendous majesty of Catalani. The exquisite English fairness of the one, brought out by the blue satin dress she wore, contrasted with the solemn robe of dark maroon velvet in which the Italian singer was attired, the flaxen ringlets worn by Mrs. Salmon, according to the fashion of the day, falling down each side of her face, with the tight bandeaux and braided coronet of jetty blackness surmounting the regal brow of Catalani. The small bunch of white roses which adorned the bosom of the pale blue satin dress of the one, with the blazing star, the gift of the Emperor of Russia, which shone forth with dazzling lustre upon the bodice of the other, completed the opposition.

With this image still fresh in my memory, I ran lightly up the uneven stair of the little *entresol*, and rang the bell with an impatient jerk, eager to behold the reality of my dream.

The small drawing-room into which I was ushered was dark and low, the one window opening on to the courtyard of the hotel and looking direct into the open windows of the apartment opposite. It was some time before I could distinguish the shrunken form of the great *prima donna* as she half rose to greet me from the depth of the arm-chair in which she was literally embedded. In a moment my dream of the past was put to flight by the reality of the present, and I stood staring in mute astonishment at the little bent figure before me. Madame Catalani was attired in a loose dressing-gown of warm woollen stuff, and on her head she wore a large cap, with broad frilled border, scarcely to be distinguished from a nightcap save by the band of dark red ribbon which encircled it, tied in a large flat bow in the middle of her forehead. She was sitting with her feet resting on a *chauffe-pied*, knitting exactly like any other old lady who might have passed her life in the fulfilment of the most humble domestic duties, instead of having been the favourite of kings, the courted and admired of emperors; and when I looked around at the faded furniture and threadbare carpet, the shabby curtains and cheap ornaments, I could not help remembering the lovely villa on the Quai de Billy, where the tables were all of Florentine mosaic, and the curtains throughout the whole suite of rooms composed of the shawls of Indian cashmere, many of them of great value, which the *prima donna* had received as presents from the royal and noble personages whom in the course of her wanderings she had delighted with her song. But Catalani, who had always maintained her presence of mind and self-

possession, together with the simple habits of her early life, while flattered by the adulation of the great, had preserved the same philosophy amid the comparative mediocrity which now surrounded her. She recognised me at once, and laid down her knitting to take my hand in hers and press it warmly. Her eyes were still bright, and her cheek, although shrunk and hollow, was tinted with the fresh and wholesome colour imparted by a pure and quiet conscience, for never, through all the temptations which beset the artist amid the heat and corruption of theatrical life all over the world, did the faintest breath of calumny ever tarnish her fair name. Her voice, too, was still lively and penetrating, and her gestures betrayed no symptom of the tremulous hesitation of old age. All her ancient *bonhomie* and simplicity of manner seemed to return as she welcomed me, and she became at once as cordial and familiar in her manner as though but a few months instead of many, many years had elapsed since we had met. She was just as merry as in the olden time, and perhaps unconsciously our conversation drifted into the scenes of bygone days. It began with the foolish commonplace observation on my part, "I suppose you follow the opera; Rossini's 'Semiramide' is being played in perfection just now." "No, indeed, *amico mio*, simply because I hate music!" I was dumbfounded! If she had told me that she hated her children, her country, the air from which she drew her life, I could not have been more astonished. "Good heavens! and why?" I exclaimed, the sudden thought flashing across me that the comparison between the *jadis et aujourd'hui* which generally forms the basis of the artistic taste of all elderly people must have been the reason of the dislike. "Because I have had too much of it!" replied she, laughing heartily at my astonishment, "fifty years of unceasing harmony; fifty years' endeavour to please the especial public before whom I was called upon to sing; fifty years of humble invocation to the Virgin, not for a blessing on my dearly beloved children, nor for health or happiness for myself, but for a benediction on my crotchets and quavers. *Dio mio!* when I think of what a wicked sinner I have been, it makes me tremble lest my repentance should not be accounted sufficient expiation." And the dear old lady crossed herself devoutly as she said this although the words were accompanied by that sudden twinkle of the eye which I have so often noticed with Italians when giving utterance to a phrase of the kind. The incident brought to mind the night of the opening of the opera house in London when the *prima donna* with her husband, Valabrègue, and I, jingled all three together in an old yellow hackney coach, and we were all equally anxious, but each displaying our anxiety in our own peculiar manner. I myself was silent and taciturn, Valabrègue never ceased to gabble and fidget, pulling down the glass, pulling it up again, never quiet one moment, suggesting, worrying, questioning, taking snuff, sneezing, while Madame was leaning back with her knitting on her lap and her rosary between her fingers, her figure swaying to and fro as she recited the *paters* and *ave*s in a murmuring tone so rapidly that every now and then she was forced to pause to take breath. The expression of the countenance at an interval of more than forty years was exactly the same. I could almost fancy that the knitting itself had not been changed, but that it was the same piece on which she was now engaged (a long shawl of unbleached wool with a diamond pattern in black and white), and I asked her jocosely if that were the shawl I had so often beheld her knitting in the foyer of the London opera house so many years ago. She laughed gaily and told me that she always had one of them on hand because she could "always find someone to give it

to." The expression paints the warm heart of the woman.

The dear old lady was in a communicative mood. She loved to refer to her early days, and I led her on to tell me of Sinigaglia and of the convent where she was brought up. She always asserted that nature had fitted her for a religious life, and that she had preserved the same preference until now.

"Just imagine, *amico mio*, the disappointment I experienced when my father first announced to me that he had fixed my destiny and that I was not only to leave the convent but to leave him likewise, and my uncle and aunt and my cousins. . . . *Aime!* it was that unlucky week in Lent when the *Maestro* di Capello and the Princess of Perugia, who, being on a visit to her palazzo at Sinigaglia, came to the convent and happened to hear me sing the *Miserere*. Only a girl of fourteen was I then, full-grown of my age, to be sure, but knowing nothing whatever of music, only just beginning to learn with Sister Lucia, who they said had been a great singer in her time, but was then old and toothless. I was her favourite pupil in the class because I could understand what she meant to say, while the other girls would repeat the words of the motetts and canticles exactly as she sang them, making ill-natured fun of her efforts to pronounce them correctly.

"Well, on one certain Blessed Holy Friday, our dear convent of Santa Lucia di Gubbio was honoured by the presence of the *Maestro* di Capello of the Princess of Perugia, and when I sang the *Ave verum*, which had been allotted to me, everybody was obliged to make way for him as he came bustling up the aisle to get near the grating. The Superior was a noble lady, who had once moved in the great circles of Rome, and came forward to greet the *Maestro*, whose coat of sky blue silk embroidered in silver, and white satin waistcoat, all spangled in gold, with his red heeled shoes and diamond buckles, his white kersey-mere breeches and silk stockings, with his long ivory-handled rapier at his side, made a tremendous impression upon the novices, as you may suppose. They all pressed forward to catch a sight of his brilliant figure. The reverend lady was most gracious in her answers to the questions the *Maestro* addressed to her concerning me, and his high-flown compliments regarding my voice and style seemed to please her exceedingly. He bent low on one knee and kissed the hand she extended towards him through the grating; but when he rose and wanted to take mine also, I drew back, and folded both my hands beneath the loose sleeves of my novice's robe, and he laughed right merrily to see my angry gesture, and spread his fingers to the air, and flourished his hand above his head as he exclaimed: '*Brava! brava per Bacco*, that *rabbia* is inimitable; the very thing. It will do, it will do!' which sent the novices into a simultaneous giggle. I thought him the most odious of God's creatures, and drew back shrinking from the grating in dread lest the smallest portion of my consecrated attire should touch the tinsel and frippery of his worldly dress. But he only laughed the more at my marked aversion, and wagged his head as he rubbed his chin, measuring me, as it were, from head to foot, and murmured loud enough for all to hear: '*A leetle more enbontpoint—just a *soupeon* more shoulders and bosom—the rest is all perfect.*' I thought I should have fainted. The Superior was evidently displeased at my behaviour. She frowned, and bade me retire with the rest of the novices, who, on their part, scuttled away chattering and giggling, as is the wont of convent-bred young girls whenever any prospect of an event presents itself to vary the monotony of convent life. But while my companions all rushed pell-mell to the flower garden, only open to them on

Sundays and Church Festivals, I fled to the chapel, and flung myself upon my face before the altar of Our Blessed Lady, and with tears and supplications implored her to come to my help, and guide me in the right way. When the nuns came pouring in for afternoon service they found me lying there, my dress all disordered, my face bathed in tears, and as they had already been made aware that I had been summoned to the parlour after the Office—for news travelled fast at Santa Lucia di Gubbio—they thought that the summons had been issued for a scolding, and soothed and comforted me with every exaggeration of sympathy. At afternoon service two of the older nuns took me between them on their bench in the chapel, and I lay there so snugly concealed by their long sleeves and thick woollen veils, hoping to escape the lynx eyes which, ever since the morning, had haunted me with their cunning leer; that, although sobbing convulsively all the while, I became gradually soothed by the sound of the organ into a calmer state of feeling. Just as the Stabat Mater was beginning, I saw the *Maestro* walk leisurely up the aisle and listen. His figure was even more resplendent than in the morning. He was attired in full evening dress, ready for the fish banquet at the Palazzo—coat of scarlet velvet, embroidered in gold; white satin breeches, all flourished and spangled; and waistcoat with diamond buttons, ruffles and *jabot* of point lace. His cane resounded on the mosaic pavement with measured strokes as he advanced, a little *finesse* on his part to draw attention to his person, and he looked around with evident delight at the effect he produced, as every head turned to gaze on him with admiration. The powder flew from his frizzled toupee, and the ribbon of his cadogan wagged to and fro, as he turned to look on this side and on that to see the ladies peeping at him through the transparent veils of muslin, which it was then the fashion to wear at Sinigaglia. He had evidently entered only to hear the music, for when the melody began he glided quickly forward towards the convent grating with one hand lifted to his ear, and his whole body bent forward to listen for the solo which was to follow the prelude. As the thin wiry tones of Isolina's voice instead of mine rang out with shrill piercing echo above his head, he stepped back as if with indignation, then, waving his forefinger backwards and forwards in the air, he shook his head with such an angry motion that the powder flew from his *ailes de pigeon* in such a cloud that the poor old women kneeling on the pavement beside him began to sneeze, and the boys of the Carita to laugh outright, while the large gold hoops at the *Maestro's* ears rattled against the stiff gold spangles of his coat collar, as, shrugging his shoulders, he turned abruptly round with a grimace of the utmost disdain, and shuffled out of the chapel in all haste. I could not help laughing, for I knew by this that Isolina's singing had disgusted him, and notwithstanding my own uncomfortable dread at what was about to happen—for I felt that Isolina, who had always set herself up as the most accomplished singer of San Gubbio, had made a complete *fiasco*—I was comforted at the proof given by the *Maestro* that his opinion of her talent was much the same as my own.

"The awful moment came at last. No sooner was the Office ended than I was summoned to the presence of the Superior. I entered the parlour with a faint heart and trembling step, for as the door slowly opened and the thick heavy curtain was drawn aside I beheld the hated figure of the *Maestro* stretched almost at full length in the great arm chair, the Bishop's chair we used to call it, as it was seldom used save upon the occasion of the visits of his Eminence to the convent. The little withered face



and wizened figure of the Maëstro made a most disagreeable picture in that saintly frame. I thought, and jarr'd discordantly with all around. The moment I entered he rushed forward to seize me by both hands, and, perceiving the intention, I thrust them into my loose hanging sleeves. The dreadful old man laughed heartily while I blushed deeply, and the tears welled up into my eyes as he chucked me under the chin and called me 'little prude.' The parlour of Santa Lucia di Gubbio is a place to be remembered, and I see it now as fresh in memory as on that eventful day. A large lofty room, panelled and corniced in dark oak, the ceiling painted by Bramante, representing the approach of the righteous to the seat of judgment, and the freshness of the colouring and the details of the procession, composed of the costumes of all countries, had often served to divert attention from the sermon or the scolding which any poor little delinquent novice might have been summoned thither to receive. Round three sides of the room was painted one continuous garden landscape. Between the oaken panels which were carved out in the most delicate open scroll work, imitating balconies from whence the garden was supposed to be viewed—the old Italian garden of Bramante's time, filled with sombre cypress groves and wide-spreading cedars—with fauns and satyrs in old grey stone, and the pine-covered hills showing against the deep blue sky beyond. Here and there a *clairière* through which the sunlight seemed to pour joyously, lighted up the gloom and gave air and space to the whole scene. On the other side the space was occupied by a high casement opening on to the real garden belonging to the convent, and here nature was contrasted in the light and shadow of the landscape. A complete wilderness of flowers bathing in the sunlight, vine-covered tunnels of trellis work, terrace upon terrace gently descending to the stream which ran at the foot of the hill—a branch of which had been turned from its onward course for the greater embellishment of the convent grounds. The Maëstro jumped up from his reclining posture with all the agility of a monkey leaping from the cocoa tree, and, seizing me by both elbows, thrust his wizened visage so close to mine that the great hairy wart on his chin almost touched my cheek, making me draw back until I was forced against the harpsichord. And then he flung himself on to the music-chair, and spreading his handkerchief on his knees and placing his snuffbox on the sounding-board, asked the Superior if I could sing Marcello's hymn 'I cieli narrano.' The answer was conclusive, for without speaking she raised her eyes to heaven and clasped her hands in admiration.

"He did not even consult me, but struck the first chords of the hymn, and when he had finished the prelude, exclaimed 'Andiamo!' and in a low cracked voice sang the first few notes of the air. What a power is music, my friend! I had stood cold and trembling at the Maëstro's side, almost resolved to remain silent; but no sooner had the suggestion of the divine melody reached my ear than I felt myself borne away by inspiration, and forgetting in a moment all my grievances against the Maëstro, burst forth into the clear full notes of the invocation with as much true emphasis and self-possession as though I had been merely rehearsing before my companions in the music-room. Not a word did the Maëstro utter during the performance. I only observed that his touch upon the keys of the instrument grew softer and more long drawn out as the strain proceeded, and I saw in the great bronze-framed mirror opposite that his lips were compressed and his eyes were closed, while the lemon-coloured complexion had paled to sickly white. For me, while my cheeks were

burning and my eyes aflame, my hands were icy cold and my whole frame shivering; and when the strain was over I still stood motionless, overcome by a double emotion—angry with myself at having sung no better, and yet vexed that I had sung so well. But the Maëstro had recovered himself very soon. He wheeled himself round upon the music chair and looked up into my face with an expression almost paternal, and then resuming his flippant tone, he exclaimed, 'What can be the melodies of angels in Heaven who for the most part can never have learned to sing, nor even have studied a single note of *solfeggio*, compared to the divine trills and ascending scales of this angel child?' And he kissed the tips of his snuff-stained fingers towards me with a familiar gesture at which my very soul revolted. To my great surprise, for I had ever looked upon the Abbess as something holy as the Saints in Paradise, the reverend lady, instead of resenting the irreverent pleasantry which made me shudder from head to foot and cross myself beneath the shadow of the music stand, merely laughed and tapped upon the harpsichord the large black fan which hung suspended from her waist by a thick silver chain. And when the lesson was over she drew from her pocket the large flat box of enamelled silver, full of those sweetmeats called *pasculetti*, for the making of which our convent had so great a reputation that his Holiness the Pope himself was pleased to receive a hundred boxes of them at every Easter-time. The Superior handed the box to the Maëstro di Capello, who, with his snuffy fingers, fumbled about for two of the largest, then, asking me just to sound the 'fa' which had so enchanted him, popped one of them into my open mouth, and crunching the other himself, declared that no *confetti* were equal to those made at the Gubbio, and as I slowly sucked mine away also, I am ashamed to confess that I forgot the affront and all my other troubles at the moment and smiled with satisfaction as I agreed with his opinion." Although an interval of more than half-a-century had elapsed since the event, the narrator laughed heartily at the recollection of the Maëstro's unseemly trick, and the sinful enjoyment to which she had given way.

"The Maëstro then withdrew into the recess of the window with the Superior. The reverend lady had evidently forgotten that she had omitted to dismiss me from the apartment, for she spoke in her ordinary tone, not even condescending to lower her voice to a whisper, although the conversation was all concerning myself. I did not hear the question put by the Maëstro, for his speech was somewhat obscured by the continued crunching of the *pasculetti* with which he had filled his left hand. Some allusion to the opera and Pergolesi and Paer and the Agnese I had caught, but nothing distinctly. The answer, however, was conclusive. 'There will be no difficulty,' said the Abbess, 'her father is the goldsmith and jeweller whose shop is under the open archway at the corner of the piazza. He is a good man and loves his children; but the family is numerous and he would be glad to see our Angelica well provided for. I will promise him the job of the silver sconces, voted by the Town Council to be placed in the side chapel at Saint Gregorio, to quiet his conscience, for I fear he will have some few scruples which we shall find it difficult to dispel, and nothing less than the promise of the silver sconces with his own name engraven on the sockets, as the silversmith employed to execute the Seraphim presented by the town, will make him look with favour upon our scheme.' 'Ah, by San Gregorio himself—there could be none so well fitted to manage a diplomatic transaction as the reverend lady of Santa Lucia di Gubbio.' The plan of the Seraphim was a masterpiece, and would be sure

to succeed"; and then he kissed her hand as he had done mine, leaving upon its snowy surface traces of the snuff he had been inhaling and the *pascalletti* he had been crunching, which the Abbess, without the least symptom of disgust, wiped away with her cambric handkerchief, embroidered with the arms of the convent.

"Well, the diplomacy of the Abbess was successful, sure enough. The Seraphim holding the sconces were irresistible to my father's artistic soul, and the prospect of the celebrity throughout the whole country which such high patronage would bestow, irresistible likewise to his ambitious nature. And everything occurred according to the anticipation of the plotters against my peace. My father, hitherto the kindest and most indulgent of parents, was on this occasion obdurate, and resisted the prayers and tears of the child he loved so well. His excuse lay in his numerous family, the uncertainty of commerce at Sinigaglia, and the danger of displeasing the Princess; while I beheld a danger greater still by far in the step to which I was about to be compelled—that of displeasing the Holy Mother to whom I had vowed my prayers and devotion, and to whom I had sworn a solemn oath to dedicate my life. My secret determination had always been to take the vows at the end of my novitiate, and remain in the convent all the days of my life. All this was to be defeated by the unholy wish expressed by the *Maestro di Capello*. The whole world seemed to have turned against me, and in my despair I began to believe myself accursed, and that the Virgin Mary had refused my homage. No wonder that, with all this doubt and terror on my mind, I should have fallen into a state of gloomy despondency and completely lost all hope and courage. But, notwithstanding this, I was compelled to rehearse the music of the Agnese every day under the superintendence of the hated *Maestro*, whose gleeful irony at my religious scruples and arguments against what he called my selfish obstinacy in seeking to keep for myself alone the enjoyment of a gift destined to be shared by all, completely silenced all outward expression of my feelings.

"Well . . . the hated time approached, and I grew more and more nervous and impressed with the sinful act in which I was about to engage, until, as might have been expected, I was so utterly prostrated that the doctor declared that reason—nay, life itself—would be endangered were the strain upon my nerves to be maintained much longer. It was not the fact of appearing on the stage—of singing before the public, for already was the love of art astir within me, fostered, in spite of all resistance on my part, by the enthusiastic praises of the *Maestro*—it was the mortal sin of breaking my vow to the Virgin and the abandonment of the novice's holy uniform, which proclaimed my allegiance to her divine authority, my enrolment in her holy service which affected me and filled my soul with such terror that at last I was thrown upon a sick bed from which I hoped I never might rise. I was carried to the infirmary, and placed in a small retired cell entirely alone, so that my brain might have no excitement and my imagination enjoy complete repose. . . . But a few days now were wanting to the date fixed for the production of the Agnese, and so great was my despair, that when, by the advice of the *Maestro maledetto*, the pretty peasant dress was spread out upon the counterpane, the jaunty little cap with its pink ribbons laid beside me on the pillow, I closed my eyelids firmly until the lay-sister who attended me had turned aside, and then I stretched forth my arms to the blue serge frock with hanging sleeves and the muslin veil thrown across it which hung at the foot of my bed, and never took my eyes

from those dear testimonials of my faith until the sister stood again beside me.

"It was one morning when I lay thus brooding over my sorrow, and resolved to die, that I was aroused by a scuffle which was taking place at the door of the little cell. I heard the voice of the Abbess and that of the *Maestro* in merry altercation, and presently the door flew open, and the laughing face of the reverend mother was beheld as she struggled to gain possession of a paper held by the *Maestro*, who, after one or two efforts to enter, which were frustrated by the opposition of the Abbess and the lay sister, with his usual readiness in overcoming difficulty, placed the packet upon the end of his cane, and, stretching out his arm, sent the paper fluttering on to my bed, laughing heartily at his success. The broad red seal appended to the official looking packet aroused me from my apathy. It stood out so bright against the snowy coverlet, that, in spite of myself, I was led to examine it. I knew it on the instant. It was the large red seal of the *Vescovato*, which I remembered well, from having seen it appended to every document and *ordonnance* emanating from the Bishop of Sinigaglia, to which on church fêtes the convent pupils were allowed to press their lips. The countenance of the Abbess beamed with delight. The *Maestro* stood at the door of the cell, forbidden to enter, but he tucked his hated yellow cane beneath his arm, and after blowing a kiss, with his ten fingers all outspread, towards me, he hummed the air with which the part of *Agnese* commences. He clapped his hands together with such tremendous energy, evidently meaning that such would be my reception at the opera, that the very walls of the cell seemed to shake with the reverberation. He then—odious man that he was!—bowed to the very ground, and making pantomimic signs of the throwing of flowers at my feet, and letting fly whole cages full of doves above my head, he left me at last; and I heard him all down the long corridor humming the air he had taught me, and knocking his cane against the hard tessellated flooring in token of applause.

"And the Abbess in her turn now approached my pallet to offer me her congratulations, less noisy, perhaps, but none the less repugnant to my feelings. She claimed my gratitude, forsooth! for having brought all this about. She took both my hands in hers and guided them to breaking the seal of the envelope, and while I trembled with such awe that the pallet shook beneath me, she read aloud the strange contents. It was a mandate, written in the Bishop's own hand, conferring upon me the privilege of appearing upon the boards of the opera house, at Sinigaglia, in the dress of the novice of Santa Lucia di Gubbio, and granting me full and plenary absolution for the apparent desecration of the habit, in consideration of the glory to be conferred upon the town by the magnificent subscription to be raised on the occasion of the visit of the Pope, whose progress through the province had aroused every city on the road to rivalry in the splendour of his reception. All this was childish and absurd you will say, but it did not appear so then, and the great burthen of the sin was taken off my soul, so that the whole thing appeared in a totally different light to what it had done before. My father came to soothe and reconcile me to my new position, and the *Maestro* flattered and courted me so that I soon grew strong and well enough to rehearse the opera on which he had set his mind. And so one day he came to fetch me in one of the carriages belonging to the Princess of Perugia, and carried me away, more dead than alive, wrapped in my convent cloak, to stand in front of, what appeared to me, a yawning abyss of sin, with the scarlet curtains of the boxes figuring to my mind the flaring fires of

hell all round it. I gathered the dark cloth cloak tightly around me and looked neither to right nor left, while the Maestro played the recitative. Now comes the strangest portion of my story. Is it not a wonderful thing, *caro amico*, and does it not display the perversity of human nature? Before that first rehearsal, which I had so much dreaded, was half concluded, the music had charmed me from my allegiance. I forgot my vow to the Virgin Mary and the holy dress I wore, the place where I stood and the people by whom I was surrounded, and threw my whole soul into the concerted pieces with as much energy and enthusiasm as I had always done in the motetts sung in the choir of the Gubbio; and by the time the rehearsals were completed and the real performance was ready for announcement, the Maestro's wicked prophecy had been accomplished. The novice's blue serge and white muslin veil had been all thrown aside and replaced by the neat little cap with pink ribbons, the short petticoat and lace apron of the well-to-do country peasant girl. The incessant praise and flattery, the voluptuous music, the pathetic strains to be sung with that wondrous basso who personated the father, and the soft love scenes with young Frazini, the tenor, had turned my head, and alas! my fate was sealed. Not in the peaceful convent-cell was I to pass my life, but on the boards of the public opera; not in the holy quiet and devotion for which by nature I was framed, but amid the glare and tinsel of the public stage.

"The Abbess consoled me by her undiminished affection and approval, and when the day arrived for the gala performance and the whole Roman Court of high-born Monsignori, with here and there a gorgeously attired Cardinal, filled the boxes of the house, and I found myself the star towards which all eyes were turned, I felt that, after all, this was my real vocation, and wondered how I ever could have doubted it. The Maestro was devoted. He looked upon me as an artistic marvel of his own creating, and the Abbess of Santa Lucia di Gubbio regarded me as the great illustration of the convent. To the day of the worthy lady's death I always sang on each Good Friday before the chapel grating, and you must have heard how the singing at San Gubbio of Sinigaglia never failed to bring all the great folks into the town and money into the convent chest. . . . And the Abbess rewarded me by many and many a box of *fascialetti* and—shall I own it?—the sweet confections have often soothed me, when far away in distant lands, into forgetfulness of my early vow and resignation under the moral trials to which my life—all brilliant and glorious as it has been—has subjected me."

G. C.

At the recent annual Choir services in St. Margaret's Church, Prestwich, a new organ was opened by Dr. Bridge, Organist of Westminster Abbey. In the morning the service was Garrett's in F, and the anthem "Sing praises unto the Lord" Gounod; in the evening Attwood's service in C was sung, the anthem was "I will give thanks" (Barnby), and the Lord Bishop of Manchester preached a sermon, selecting for his text 1 Corinthians xiv. 26, the concluding sentence: "Let all things be done unto edifying." Commencing by saying that the musical portion of the service at the church had latterly much improved, the preacher immediately proceeded to damp the ardour of those who had laboured in the cause by asserting that anthems were pleasing to a cultivated musical taste, a quality which he (the Bishop) did not possess, but that he did not believe there were fifty such compositions in the whole of the ecclesiastical *répertoire* which were suitable for ordinary

congregations. How he arrived at this opinion considering that, confessedly, he knew nothing about the matter, we cannot say. Now we might here pause to consider how, on the occasion of the meeting convened at St. James's Palace to discuss the formation of the Royal College of Music, another ecclesiastical authority—the late Archbishop of Canterbury—in alluding to the power of music as an aid to devotion, said "We could not very safely borrow each other's sermons, for we might become very unorthodox; nay, it would hardly do to use our forms of worship, without any discrimination, alike in all our places of worship; but this much good we are able to do—to use the same hymns, and to join in the same tunes, and thus music is really harmonious in uniting us together in the highest acts of our religious worship." At the same meeting His Royal Highness the Duke of Edinburgh affirmed that "there is hardly a village in the United Kingdom in which the religious services do not testify to the innate love of music to be found in the English people, and the excellence which might be attained by a better and more complete instruction," and Mr. Gladstone, in remarking upon this observation, said that "the music in the ordinary churches of the Church of England fifty years ago was a disgrace to the country and to the religion it professed," observing, as he advanced in his excellent speech, that the art "is now recognised as an essential part of the institutions of the country." Continuing, however, to force his individual sympathies and antipathies upon the congregation, the Bishop declared, in this remarkable sermon, that "he was very fond of hearing the Psalms chanted," but "sometimes," he said, "if the words of the anthem were not taken from the Psalms, if his thought happened to stray for a moment, he found it utterly impossible to recover his place, so that he might once more join in the singing." As the singer of any music who suffered his "thought to stray" would experience the same difficulty, we can scarcely accept this as an argument on the preacher's side. Having expressed himself very much in favour of the musical services of Messrs. Moody and Sankey—the literary merit of whose hymns, we presume, must have struck him, as he confessed his incapacity to judge of music—he proceeded to say that where the Organist or Choir-master was allowed to select the hymns and tunes, he sometimes found strange results. As he did not name any person whom he would appoint to this duty, we are left to guess at his wishes in this respect, but we presume that he would desire the selection to be made by the clergyman, an office which might fitly be assigned to him were no person admitted to holy orders who had not passed through a sufficient amount of musical training to enable him to distinguish good compositions from bad. We agree with the Bishop that in a church service there should be no "clap-trap attractions"; but when he tells us that not only the humblest and the poorest of listeners must be appealed to, but even the "idiot" who might be drawn into the church, we tremble lest he should wish us to adapt our music to the level of the intellect of this last named member of the congregation.

A LITTLE puff of an instrument called the "Rock Harmonicon," which appears in a provincial newspaper, contains some information respecting a popular piece by Handel which is worth repeating. The paragraph runs as follows: "The Rock Harmonicon, which is no toy, but a perfect instrument, has before been described in these columns. Thousands of my readers have heard the music that is brought out of

it under the skilful manipulation of Messrs. Till. 'The Harmonious Blacksmith'—which is one of the sweetest and *least noisiest* of Handel's productions—is the melody that charms me most at these entertainments. A very beautiful air it is, and is more effective when played on the harmonicon than on the piano. Its celebrity, however, is owing in great part to the tranquillising effect it always produced on George the Third during the periodical attacks of his distressing malady. 'Send for my dear Handel,' was the request of the poor old King when he felt his hallucinations approaching. When he imagined himself to be an eight-day clock, or a pump, the soothing strains of 'The Harmonious Blacksmith,' under Handel's manipulation, generally brought him back to a correct view of the realities of things and a proper understanding of his own identity." Now it strikes us that the great merits of the "Rock Harmonicon" (of which we confess to know nothing) might have been plainly set forth without any criticism upon "The Harmonious Blacksmith," which, by the way, it is extremely generous of the writer to admit is the "least noisiest" of Handel's productions. A "beautiful air" it is, no doubt (although Handel had nothing to do with its composition), but considering that George the Third did not come to the throne until 1760, and that Handel died in the previous year, we can scarcely see how the monarch could have sent for his "dear Handel" when, in the latter part of his life, he felt his hallucinations approaching, that he might, by listening to the composer's manipulation of "The Harmonious Blacksmith," regain his tranquillity of mind. It is evident that the writer of this paragraph, in his desire to say something of which he obviously knows nothing, has got slightly "mixed."

THE immense number of important new works which are performed in the Metropolis in consequence of their success out of it, must almost lead us to the conclusion that if we had no provincial Festivals we should have no new music. Looking through the records of several past years, we shall certainly find that at least all the now well-known compositions for choir and orchestra have been written for, and produced at, one of these great musical gatherings, and that London must wait to hear them until some energetic Metropolitan Musical Societies, emboldened by the effect these works have created elsewhere, resolve to include them in the programmes of their annual series of Concerts. Birmingham, Leeds, Bristol, and Norwich have set noble examples of encouragement to the great artists existing around us, and may indeed point with pride to the many works, now universally recognised as classics, which their enterprise alone has called into being. By those who have the direction of the many musical institutions of the Metropolis this should be a matter for serious consideration. Year after year conventional congratulations are offered upon the interesting character of a prospectus for the season simply because some composition, duly and safely stamped with public approval, is announced to be given; but grateful as all music-lovers must be for this admission of the fact that the storehouse of gems in the art is constantly being enriched by new specimens, it cannot but be coupled with regret that London merely ratifies a verdict which has already been pronounced upon their value. We have of course no desire to underrate the importance of presenting works of acknowledged excellence before a London public; yet we cannot but think that if a commission were given to one of the eminent creative artists of the day for an original composition to be produced by a Metropolitan Society, it would not only be of the

utmost benefit to the institution itself, but would create a new interest in the choral executants by making them feel that they are working to a success of their own, instead of endeavouring to repeat one triumphantly made by others.

CONSIDERING that the opposition to the Three Choir Festivals emanated from Worcester, it is extremely gratifying to record the unanimity of feeling in favour of their continuance displayed at the final meeting of the stewards of this year's Festival, held at the Guildhall, on October 25. The report stated that the total sum received from collections, offertories, and donations, for the Clergy Widows' and Orphans' Charity, amounts to £1,112 3s. 9d. (£9 less than in 1881), the receipts for the sale of tickets to £4,904 19s. 6d., and the expenditure to £4,465 2s. 6d., leaving a balance in hand, after paying all expenses, of £439 17s. These pecuniary results are indeed extremely satisfactory; but still more so to our artistic readers will it be to find that the highest clerical authorities are most warm in their praise, not only of the object of the Festivals, but of the means by which that object has been so successfully carried out. The Dean, after proposing that thanks be given to the Bishop for acting as President of the Festival, said "It gave himself and the chapter great satisfaction to assist in the work of the recent Festival. He felt they could not put the Cathedral to a better use than for the holding of these great religious services—and he looked upon the Festival Services as nothing else—and they felt it a duty as well as a pleasure to endeavour to make the Festival a success." When we say that the resolution declaring "that the balance of £439 17s. now standing to the credit of the stewards, be placed on deposit, to be at the disposal of the Standing Committee, to be applied by them for the preservation of the property of the stewards of the Festival, and for the benefit of the charity of the Musical Festival of the Three Choirs," it will be evident to all that the preservation of these time-honoured meetings is now sufficiently assured to render any further allusion to the possibility of their discontinuance quite unnecessary.

THE letter from Mr. James Walter Brown, in our present number, draws attention to the small sums paid to choirmen in our Cathedrals in so sensible and temperate a manner that we have little doubt of its effect upon all who have the subject really at heart. When matters have run on for many years in a certain groove, we are too apt to imagine that all must be right, simply because nobody complains that they are wrong. In the present day, however, reform moves rapidly onward; and as murmurings upon the low rate of remuneration received by Cathedral singers are by no means likely to come from the singers themselves, we are glad to find that their cause has been championed by an "onlooker" who speaks earnestly and firmly, not only in sympathy with those employed in the church service, but in sympathy with the best interests of the service itself. For as our correspondent truly says, the musical portion of our Cathedral service is not only an important, but the most important feature of it, and when we find that one canon, for a comparatively light duty receives £700 a year and a permanent residence, whilst six choirmen, for attending two services every day, have only £430 divided amongst them, we begin to think whether such a preponderance of power exists on the clerical side to justify such an extraordinary disproportion in the payment for the duties exacted. Of course we know



that music has gradually grown to its present high position in the Cathedral service; but what we complain of is that the sums given to its professors have not grown with it. Whether the plan proposed by Mr. Brown be adopted or not, there can be no question that something must shortly be done if we desire that a high state of efficiency in our Cathedral choirs shall be maintained; and we sincerely trust that the letter to which we refer, although, as its writer says, "insignificant as 'a grain of mustard seed,'" may be the germ from which something more effectual may spring.

ALTHOUGH we have from time to time given examples of "Curiosities of Musical Criticism," culled chiefly from the provincial journals, we unhesitatingly affirm that the one to which we are about to refer far transcends any hitherto placed before our readers. It appears that the recently published "Autobiography of Hector Berlioz" has been sent for review to a certain newspaper, and, we presume, placed in the hands of a critic who is supposed to know quite enough about music and musicians to notice any book relating to the art. A preface is of course a great assistance to those who find it safer to write round the subject of a work, than upon it; and the reviewer, therefore, gaining his information from this convenient source, tells us that Berlioz was driven to write his autobiography "by the fact that the accounts of his life are crowded with errors and inaccuracies"; that "a certain number of lovers of art have shown some curiosity on the subject, and this curiosity the great musician is prepared to gratify." The suspicion as to the writer's utter ignorance upon the composer's career excited by this sentence, is ripened into certainty by that which follows: "If Mr. Berlioz relies upon his artist friends as buyers and readers of his book, he is likely to have but a small circulation, and one cannot help thinking that, in spite of professed indifference, he really has his eye on the great public as much as anybody." We are inclined to think that the "great public" is a little more acquainted with the history of the deceased composer than he who—innocent even of the knowledge of his death—undertakes to write about him; and in kindness therefore—as he may have the lives of other great creative musicians to review—we beg to inform him that Mendelssohn, Chopin, Rossini, Cherubini, and many more whose names he perhaps may have heard of, have, unhappily for the art which they so enriched, passed from amongst us.

THE generous and unreserved appreciation extended by our German neighbours to genuine and original musical talent wherever it may assert itself, is finding a fresh illustration in the cordial reception with which Mr. Mackenzie's compositions appear to be met everywhere in the Fatherland. Thus at Darmstadt, where our gifted countryman's Opera "Colomba" was first produced some months since, the same composer's orchestral ballad "La belle dame sans merci" was recently included, as the novelty of the evening, in the programme of one of the excellent Concerts of the Grand-Ducal orchestra. What can be more appreciative than the following observations concerning that work, contained in the leading Darmstadt journal, the *Neue Hessische Volksblätter*: "The novelty of the evening, the Symphonic poem from the pen of the already highly-esteemed and gifted English composer, Mr. A. C. Mackenzie, is a tone-picture which must be ranked equal to the best contributions to orchestral literature in modern days. That which distinguishes Mackenzie most favourably from

many others amongst his contemporaries in a similar field is the freshness and originality of his invention, the characteristic beauty of his *motivi*, and their bold yet thoroughly musicianlike elaboration. His instrumentation betrays the hand of a well-trained and highly cultured musician; it presents an interesting study in itself, and contains instrumental combinations of peculiar beauty and distinct originality."

#### "PARSIFAL" AT THE ALBERT HALL.

THE first performance in this country of the music of Wagner's "Parsifal"—his last, and as we may take it, considering the unimpaired vigour of his intellect at the time of its elaboration, also his most mature stage-work—is an event of sufficient importance in itself to call for a few prefatory remarks, in a journal specially devoted to the best interests of the art, concerning the artistic propriety of such an undertaking. When Richard Wagner, at the time of the first production, in 1882, of what proved to be in more than one melancholy sense his "Schwanen-Gesang," expressed a desire that "Parsifal" should henceforth be reserved exclusively for the Bayreuth theatre, even as the Bayreuth theatre had been set apart from all others for the better carrying out of his artistic aims; the master doubtless had excellent reasons for thus assigning an exceptional position to this the final effort of his genius. "Parsifal" is indeed a work apart, unlike any other existing music-drama, those of the poet-composer himself not excepted; one that will not lend itself, by any standard of artistic propriety, to be included in the *répertoire* of an ordinary operatic establishment. It is a drama with a distinctly religious tendency, a "sacred festival play," abounding with symbolical meaning and mystic allusions. It embodies moreover—as pointed out by us in our review of the book of "Parsifal" at the time of its publication—a psychological problem akin to that underlying Goethe's "Faust," inasmuch as, however widely different the individuality and aspirations of their respective heroes, the fundamental aim of both works is to depict the struggle of a superior mind (representative man, in fact) in his progress towards purification and eventual fitness for a higher sphere of existence. This process of refinement, however, is essentially an inner one, and if it is to be represented at all in drama, craves for the aid of that most profoundly suggestive of all arts, music. Goethe very wisely, or perhaps of necessity, does not attempt to lay bare the psychic influences which have transformed his hero into the already purified being we find him at the opening of the second part of "Faust." The great German poet, moreover, only partially solves the problem involved in his "world-drama" by having recourse to the religious mysticism pervading the closing scenes of his work. And here, again, the added music of Robert Schumann, more especially to these closing scenes, has rendered most valuable assistance to the elucidation of the poet's intentions. The author of "Parsifal," on the other hand, combining in himself the qualities of poet and musician, has most appropriately transferred the delineation of the psychological changes in the character of his hero, "the pure-minded youth, by sympathy enlightened" (as well as much of the individualisation of the other personages in his drama) into the orchestra, while the final solution of his drama was already provided for by the atmosphere of christianity which pervades the legend upon which it is founded. So far, then, the music of "Parsifal," or at any rate the greater part thereof, should speak for itself even apart from the dramatic action intended to accompany it, and of other stage accessories. Music, moreover, of so subtle and complex a description as that of the later scores of Wagner requires in itself a minute and separate study before the drama whereto it is wedded can be fully appreciated. Nevertheless it will not for a moment be questioned that even a "sacred" music drama, and above all one having Wagner for its author, cannot be converted into an *oratorio* without grievous injustice to the work itself unless the fact be constantly present to the mind of the listener. In the music of "Parsifal," one brief interval excepted, the "local colouring" is a sombre one from beginning to end; a sustained effort only genius of a high order could be capable of

But while this gloom visits the ear musically, the eye absolutely requires the relief of the action on the stage and of its scenic surroundings in order to raise the imaginative faculties of the spectator into the sphere of solemnity and mystic awe intended by the poet-composer, and successfully realised at the Bayreuth performances. As far, then, as a just appreciation of Wagner's maturest stage-work is concerned, the audience which fairly filled the Albert Hall on the occasion of the first performance in England of "Parsifal" as an Oratorio, were very nearly approaching the position of a blind listener, with perception "at one entrance quite shut out." Keeping this fact in mind, and regarding the performance in question as having afforded an excellent opportunity for musical amateurs to become acquainted with the intricate musical details of a drama the full significance of which can only be measured by careful study and repeated hearing, no reasonable objection can be urged against it from an artistic point of view. The works of the world's great masters belong to the world, and "Parsifal" cannot claim an exceptional position, in this sense, for itself. If, in deference to the master's wishes, its stage performance is to be confined for the present to the little Bavarian town whence it emanated, the reservation will, to our thinking, prove advantageous to the ultimate appreciation of the full significance of the work itself, and the reasonableness of Wagner's restrictions will in that case be fully vindicated. Meanwhile the great majority of the general musical public, being unable to join the annual pilgrimage to the "Mecca of Music," as Bayreuth has been called, will eagerly seize upon every opportunity to become acquainted with at least the music appertaining to the last production of the most remarkable art-reformatory genius of modern days; or with as much of it as may be vouchsafed to them in the Concert-room.

That the latter assertion is in no way exaggerated has been abundantly proved by the vast assembly which attended the two performances of "Parsifal," as an Oratorio, given by the Royal Albert Hall Choral Society on the evening of the 10th and the afternoon of the 15th ult. At the sight of an audience so numerous, and we may add so enthusiastic, even those least in sympathy with the undertaking must have felt that the Conductor of the Society was only reaping his just reward for the untiring zeal and energy by which alone this performance had become possible. Mr. Barnby, after having made a careful study of the work in its stage performances at the Bayreuth Theatre, and thus imbued, as it were, the spirit of its composer, has since been most indefatigable in his efforts to render the first performance of the "Parsifal" music in England a worthy one. In this he has been entirely successful, and he has the satisfaction of knowing that his name will henceforth be linked with one of the most remarkable events in the musical life of the metropolis. The repeated and detailed allusions made in these columns to the subject of the drama in question will, without any reiteration on our part, doubtless render the reference to the leading agents therein perfectly intelligible to our readers. Some considerable curtailments had necessarily been made in the score, partly in order to satisfy the stipulations made by the heirs of the composer (alluded to in our Foreign Notes some time back) and partly for the purpose of reducing it to the average limit of a Concert performance. Among those portions of the work which, as a matter of course, were here produced in their entirety, must be instanced the final scene of the first act, with its solemn celebration of the ritual of the Holy Grail by the assembled knight guardians, and the similarly grand and impressive closing scenes of the entire work. In both these junctures of the drama the choral music forms an all-important feature, and, thanks to the admirable training bestowed upon it by the Conductor, the choristers proved themselves fully equal to their arduous task, the sonority of the male being admirably blended with the suavity of the female (boys in the original score) voices, the two combined producing an almost overpowering effect, more especially in the scene of the Feast of the Holy Grail of the first act. The rendering of these portions of the entire work was in itself an achievement of which any Conductor might well be proud. The bright and graceful choral writing assigned to the Flower Maidens in Klingsof's enchanted

garden was less satisfactorily realised, though it had gained somewhat in airiness and abandon at the second performance. The difficulties of this number—consisting of a double chorus and six solo voices, each, as it were, independent of the other—are, however, very great, as was demonstrated by the innumerable rehearsals required previous to its perfect realisation at the Bayreuth performances. The intricate and elaborate details of orchestration, which form so important an item in the later scores of Wagner, received an interpretation which, taking the two performances together, it would be difficult to match anywhere outside of Bayreuth. Here, again, Mr. Barnby has shown how thoroughly he has identified himself with the traditional spirit associated with the Bayreuth performances, and how well he knew how to communicate this spirit to the instrumentalists under his command. It remains to say a few words of unqualified praise respecting the able manner in which the German artists engaged for these performances—viz., Fräulein Malten (*Kundry*), Herren Gudehus (*Parsifal*), Scaria (*Gurnemanz*), and Schuegraf (*Amfortas*)—acquitted themselves of their trying and somewhat thankless share in the proceedings. Separated from the dramatic action, which alone can impart due force and meaning to it, the dialogue in "Parsifal" not unfrequently produces an effect of laboured tediousness even upon the reverently disposed listener, certain notable instances, of course, excepted; such as the great scene between the hero of the drama and *Kundry* towards the close of the second act. In the latter, Fräulein Malten fully rose to the height of a dramatic situation presenting peculiar difficulties to the interpreter; her performance throughout the work having been marked by a rare dramatic fire and declamatory power. Those who heard this gifted artist here for the first time must have been greatly struck by her magnificent and perfectly trained soprano voice, which commanded the vast building in its every part without ever appearing at all unduly strained. Frequent and enthusiastic applause were the just reward of her altogether exceptionally fine realisation of the weird and mysterious character of the *Gralstotin*. Equally meritorious was the rendering on the part of Herren Gudehus and Scaria of their respective important parts, the two artists as well as their lady companion having, it is scarcely necessary to remind our readers, been associated with the German stage-representations of the work. Herr Schuegraf who, on the other hand, could not boast of a similar advantage, appeared to be somewhat under the influence of nervousness, but his delivery of the music assigned to the stricken guardian King of the Grail, was nevertheless impressive, being marked throughout by artistic feeling and earnestness. Upon the close of the second performance, Mr. Barnby was the recipient of a perfect ovation on the part of an audience, whose reverent attitude on both occasions was not the least remarkable feature thereof, and whose tribute of gratitude to the successful organiser of a worthy interpretation of the music of Wagner's last music-drama derived additional zest from the fact that the opportunity of hearing the work in England will probably not recur for some considerable time to come. According to an arrangement lately made, the composer's widow has re-acquired the right of performance of the music of "Parsifal" from the publishers, Messrs. Schott and Co., and that work will henceforth again be entirely appropriated for the Bayreuth theatre. This decision, which in the best interests of the drama itself we are unable to deplore, has been delayed just long enough to afford an opportunity for English admirers of the poet-composer to become acquainted with at least the greater part of its musical details; whilst those amongst them, whose circumstances may permit it, will doubtless undertake the journey to Bayreuth the better prepared to appreciate, in its entirety, a work which will require the maturing influence of the lapse of a generation or two before its full artistic significance can be rightly gauged.

#### CRYSTAL PALACE.

THE Saturday Concert of the 1st ult. opened with a very fine performance of Berlioz's Overture "Le Corsaire." This interesting and effective work had not been heard at the Crystal Palace for nearly twenty-two years. It was

followed by Chopin's Concerto in E minor, brilliantly played by Mdle. Clotilde Kleeberg, of whose performance of Beethoven's Concerto in E flat we spoke last month. The only actual novelty of the concert was an orchestral interlude, entitled "Salve Polonia," from Liszt's new oratorio "Stanislaus." The whole work is not yet published, and we are, therefore, unable to say in what connection the interlude is introduced. From its title, and from the fact that the principal subjects on which it is constructed are Polish national airs, the piece has apparently a patriotic character. The form which Liszt has adopted is that which is familiar to us in his Rhapsodies; that is to say, it consists of a number of very free variations or metamorphoses of the principal themes, with subsidiary connecting matter, often of a very vague character. The musical value of the "Salve Polonia" is not great; it relies chiefly for its effect on brilliant and frequently noisy orchestration. It was admirably played by Mr. Mann's orchestra, but its reception was not very enthusiastic. Beethoven's Symphony in C minor completed the orchestral portion of this concert. The vocalist was Madame Minnie Hauk, who made her first appearance at Sydenham, choosing for her solos "Elsa's Dream" from "Lohengrin," the "Styrienne" from "Mignon," and the "Habanera" from "Carmen."

Herr Barth's splendid playing of Brahms's second concerto for piano (Op. 83, in B flat) was the most noteworthy feature of the concert on the 8th. Since the first production of this important work at the Crystal Palace, rather more than two years ago, it has been occasionally heard in London, and amateurs are in a better position to estimate its merits and defects. The latter lie on the surface and may be summarised as over-development and diffuseness, especially in the first and third movements, and an occasional want of melodic charm. But against these are to be placed the breadth of conception of the first *allegro*, the musicianly treatment of the subjects throughout, the contrapuntal skill displayed, and the beauty and grace of the *finale*, one of Brahms's happiest conceptions. On the whole, it may be fairly said that the excellencies of the work outweigh its faults, and, while surpassed by some few of its author's other compositions, it will rank as among his noteworthy efforts. The pianoforte part is enormously difficult, needlessly so, we cannot but think, in proportion to the effect produced; but it was played by Herr Barth with such mastery, both as regards execution and conception, as distinctly to enhance his position as a player of the first rank. Two small orchestral pieces, both by French composers—a minuet from Massenet's opera, "Manon," and a "Sérénade Hongroise," by Jancikares—were given for the first time at this concert. The former is very quaint and graceful, and the latter lively and brilliant; but neither is of sufficient importance to require detailed notice. Of music so well known as Bennett's overture to "The Naiads" and Mendelssohn's "Scotch" symphony, the mere record of an excellent performance will suffice. Madame Trebelli was the vocalist at this concert.

The fifth concert of the series, on the 15th ult., commenced with Gluck's overture to "Iphigénie en Aulide," with Wagner's close. It will be remembered by those who know the opera that the overture leads without a break immediately into the first scene. A close for concert purposes was written by Mozart and was formerly invariably used. Wagner, feeling that this ending destroyed the poetic unity of the work, wrote another, in which he returns to the opening theme, as Gluck himself does in the first scene of the opera. That the change is for the better will hardly admit of dispute, and we believe that Wagner's coda is all but universally adopted now when the overture is performed. The symphony at this Concert was the "Eroica." M. Lasserre, one of our most eminent violoncellists, made his first appearance at the Crystal Palace with an interesting and melodious concerto by Eckert, formerly conductor of the Grand Opera at Berlin, and a pupil and friend of Mendelssohn. M. Lasserre subsequently played two solos—a Nocturne by Chopin and a piece of his own composition entitled "Fileuse." Miss Griswold contributed the vocal music, and the concert concluded with a brilliant performance of the overture to "Guillaume Tell."

The concert of the 22nd was devoted to Mr. A. C. Mackenzie's oratorio "The Rose of Sharon." The work itself has been fully discussed in this paper last month, on the occasion of its first production. A further notice appears in another column of the present issue; a few remarks upon the performance are therefore all that will be required now. The soloists were mostly the same as at the recent performance by the Sacred Harmonic Society; the most important change being the substitution of Mrs. Hutchinson for Miss Emma Nevada in the soprano part. The music of the *Sulamite* was very effectively rendered; while Miss Hilda Wilson, Mr. Lloyd and Mr. Santley completed a cast which left nothing to desire. The orchestra, from want of familiarity with the music, made more slips than are usual at a Saturday concert; and the chorus, which was that of the Sacred Harmonic Society, though showing an improvement on their previous performance of the work in St. James's Hall, left much to desire in precision of attack. As showing the interest which the oratorio has excited, it is worth mentioning that the Norwich Festival Choir offered to come to town expressly to take part in the performance. Unfortunately, this offer could not be accepted, as there was not sufficient room on the orchestra. The work was considerably cut, to bring it within the necessary length for a Saturday concert, and it gained thereby in effect. It attracted one of the largest audiences that have ever been seen at Sydenham, and excited as much enthusiasm as on previous occasions, Mr. Mackenzie, who conducted the performance, receiving a genuine ovation at the close. There can be no doubt that "The Rose of Sharon" has established its position as the finest oratorio produced during the present generation.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

TAKING into consideration the absorbing interest of certain other musical performances during the past month, no blame can accrue to Mr. Arthur Chappell for not bringing forward any novelties of importance at his Concerts, for the same might have failed to receive due attention. His programmes having in the main consisted of familiar works, our remarks upon them need not extend to great length. What, for instance, could be said about the first of the Saturday Concerts, on the 1st ult., when the scheme consisted of Mozart's Quintet in E flat, Beethoven's Trio in E flat, Op. 70, No. 2; Locatelli's Violoncello Sonata in D, and Bach's Italian Concerto? To use a favourite formula in the analytical notes, these works "speak for themselves." It may be mentioned, however, that Mr. Santley sang Gounod's "Le Juif errant" and Raff's "Near thee," two selections not worn threadbare by frequent repetition. The sound classical style of Herr Barth was well suited to the Bach Concerto. The programme of the following Monday may be dismissed with equal brevity, the principal items being Mozart's Quartet in E flat, No. 4 of the Haydn set; Beethoven's Sonata in D, Op. 10, No. 3; Corelli's Violin Sonata in D, and Spohr's Piano Trio in E minor, Op. 119. Herr Barth was again the pianist, and Miss Carlotta Elliot the vocalist. There was a great crowd on Saturday, the 8th, the principal attraction for the public being Beethoven's Septet, which was performed by Messrs. Straus, Hollander, Lazarus, Mann, Wotton, Reynolds, and Piatti. A very welcome addition to the number of acceptable pianists at these Concerts was made in Mdle. Clotilde Kleeberg. The audience quickly recognised the merit of her playing, both in Beethoven's Trio in B flat, Op. 11, for piano, clarinet, and violoncello, and in her solo pieces, Chopin's Etude in C minor, Op. 10, and the Ballade in A flat. Not only does Mdle. Kleeberg play with remarkable clearness and accuracy, but she possesses a charming and sympathetic touch and sufficient physical power for the interpretation of the greatest works written for the instrument. Some violin pieces by Veracini, played by Herr Straus, and songs by Mr. Santley completed the programme. Again, on Monday the 10th, there was little or nothing on which to comment. Spohr's Quartet in E minor, Op. 45, which opened the Concert, displays the best qualities of Madame Néruda as a leader, as do all works by this composer. Mdle. Kleeberg made her first appearance before a Monday audience, her solos being Bach's Prelude and

Fugue in F sharp, and an Allemande, Courante, and Gigue in G minor, by Handel. Madame Néruda played an Adagio by Nardini, and Paganini's brilliant Moto perpetuo, and the programme ended with Beethoven's Piano and Violoncello Sonata in F, Op. 5, No. 1. Mr. Thorndike was the vocalist.

Rather more interest attached to the programmes of the 15th and 17th. On the first-named occasion Mozart's Duet in G, for violin and viola, was performed for the first time. This is one of two works composed during the master's visit to Salzburg, in 1783. They are living witnesses to Mozart's amiability of character, as the following extract from Otto Jahn sufficiently proves:—"Michael Haydn had been ordered by the archbishop to compose some duets for violin and tenor, perhaps for his special use, but, owing to a violent illness, he was unable to finish them at the time appointed; the archbishop thereupon threatened to deprive him of his salary. When Mozart heard of the difficulty he at once undertook the work, and, visiting Haydn daily, wrote by his bedside to such good purpose that the duets were soon completed and handed over to the archbishop in Haydn's name." The duet in G consists of three movements, not remarkable in any way, though, as Jahn observes, "a multitude of delicate touches betray the master's hand." Schumann's very characteristic Sonata in F sharp minor, Op. 11, was played by Mr. Charles Hallé, and Beethoven's Quartet in F, Op. 18, No. 1, and his Sonata in A, for piano and violin, Op. 12, No. 2, completed the instrumental programme. Miss Alice Barbi contributed the vocal music. Another work of Mozart was performed for the first time on the following Monday, namely, the Trio in B flat, No. 5, the middle movement of which pleased greatly. A magnificent performance of Beethoven's Quartet in F, Op. 59, No. 1, was given under the leadership of Madame Néruda. Miss Zimmermann might have easily made a more interesting pianoforte selection than Liszt's arrangements of Bach's organ Fantasia and Fugue in G minor. Granting the cleverness of this and similar transcriptions by the same hand, they are not legitimate pianoforte music. A very pleasing feature of the programme was the duet singing of Miss Louise Phillips and Madame Isabel Fassett; Schumann's three duets, Op. 43, and a fanciful trifle entitled "Morgenroth," by Tschalkowsky, could scarcely have been rendered with more charm. Two masterpieces of the first order were performed on Saturday, the 22nd, namely, Mendelssohn's Quintet in B flat, Op. 87, and Schumann's Piano Quartet in E flat, Op. 47. The former headed the programme of the first Monday Popular Concert in 1859, and the latter was not heard until six years later, owing to the silly prejudice against Schumann's music which has now happily passed away. Mdlle. Kleeberg rendered Schubert's somewhat hackneyed Impromptu in B flat, and Signor Piatti displayed his unrivalled tone in a Largo of Boccherini and his own Siciliana in A minor. Mr. Maas contributed airs by Handel and Mozart.

It is quite possible that the programme of last Monday was intended as an experiment. Haydn was represented by his Quartet in G, Op. 17, No. 5, and his Trio in E flat, No. 5; Mozart, by an Adagio in E, for violin; and Mendelssohn by his Pianoforte Fantasia in F sharp minor, Op. 28. The public showed their appreciation of this selection by severely staying away, and Mr. Arthur Chappell is not likely to offer many more schemes of a similarly unexciting nature. The pianist was a new comer, Mdlle. Marie Fromm, of whose antecedents nothing appeared to be known. She played neatly and correctly, without evincing any remarkable ability. Madame Néruda rendered the Mozart excerpt exquisitely, but the piece suffered by the substitution of the pianoforte for the original orchestral accompaniment. Mention should be made of an extremely well written and effective song, "To the Queen of my heart," by Ernest Ford, sung by Mr. J. Robertson, a vocalist with a light but pleasing tenor voice.

#### RICHTER CONCERTS.

THE orchestral Concerts associated with the name and the transcendent abilities of Herr Hans Richter are apparently becoming more popular every year. Nor is the reason for this very far to seek. The eminent Viennese

Conductor, who gained a European reputation by his masterly direction of the famous "orchestra of virtuosì" assembled at the now historical first performance of the "Nibelungen" Tetralogy at Bayreuth, has ever since been looked upon as the interpreter *par excellence* of the music of Richard Wagner. Hence the admirers of all shades and degrees in this country of the late reformer's works expect, as a matter of course, that the Concerts bearing Herr Richter's name shall afford the otherwise rare opportunity of hearing excerpts from the scores of the departed master. And that the number of Wagner admirers is a large and increasing one was again sufficiently demonstrated by the crowded aspect presented by St. James's Hall on the three occasions to which we shall presently refer more in detail. It is clear that what may be called the "popularity" of the poet-composer in this country has been steadily gaining both in breadth and in depth since the master has disappeared from the field of an art controversy whereof he was the centre; and at this phenomenon in English musical life Herr Richter must be the first to rejoice. On the other hand, it must be a source of no little embarrassment to him, at times, to know how to frame the programmes of his annually recurring series of Concerts so as to satisfy the cravings of the great majority of his supporters for Wagnerian strains. The genial Conductor's position, in this respect, may not inaptly be compared to the dilemma brought down upon himself by Goethe's "Zauberlehrling":—

Die Geister die ich rief  
Werd' ich nun nicht los!

The spirits that he cited he cannot now control. The extracts from Wagner's scores which properly lend themselves for Concert performance may almost be counted on the fingers; hence, their continual recurrence in the programmes of these Concerts. Yet there is an abundant store of orchestral works, equally interesting and instructive to the art-student, at his disposal which might with advantage be varied with the masterpieces of Beethoven and Wagner by the splendid forces under his command. Perhaps Herr Richter will see his way out of his peculiar difficulty by adding an *historical* element to his admirable Concerts in the future. He has already given us in succession the nine symphonies of Beethoven. Why not follow this up by an historical survey of the development of the Symphony, as such, or of the Overture, leading up to Wagner's orchestral "Preludes," &c. The sphere of truly artistic influence in this direction is practically unlimited, and such a scheme would, we are persuaded, likewise meet with the approval of the specific Wagner admirers who form, at present, the chief supporters of the Richter Concerts, since it does not by any means exclude that element of modern progress in the art so ably advocated by their Conductor.

The present short autumnal series comprised three Concerts only, given at St. James's Hall, on October 28 and the 4th and 11th ult. respectively. There was, as already indicated, an exceptionally large attendance on each occasion; Herr Richter, upon making his first appearance on the platform, being greeted by a perfect storm of applause, indicative of the high esteem in which his excellent qualities, both as a musician and private personality, are held in this country. The first part of the opening Concert of the series consisted entirely of works by Wagner, including the Overture to "Tannhäuser," a combination of orchestral portions from "Der Ring des Nibelungen," the prelude to the third act of "Die Meistersinger," and the "Trauer-Marsch," from "Götterdämmerung." Of these, only the second in enumeration was a *quasi*-novelty, being a combination of scenes from the two last dramas of the Tetralogy, "Siegfried" and "Götterdämmerung," illustrative of Siegfried's meeting with Brünnhilde, after successfully penetrating through the circle of fire surrounding her rocky abode, and his subsequent leave-taking of the Valkyrie in search of fresh adventures. This orchestral arrangement, which has its precedents in similar extracts made by Wagner himself for the purpose of production in the Concert-room, had been skillfully made by Herr Richter according to indications communicated to him by the late composer. It was received with much applause. Schubert's Ninth Symphony, in C (or, according to Sir George Grove's surmises, his tenth), formed a glorious conclusion to a highly



satisfactory evening. At the second Concert the name of Wagner was again conspicuous with the bright and richly-coloured Overture to "Die Meistersinger," the sombre complexioned yet feverishly agitated introduction and closing scene to "Tristan and Isolde," and the boisterous and marvellously characteristic "Ritt der Walküren," from the second part of the Tetralogy. Liszt's "Hungarian Rhapsody," No. 4, produced a somewhat tame effect in these surroundings, but its vivacious character and varied rhythms pleased the audience, who applauded its performance to the echo. This fourth "Hungarian Rhapsody," as the excellent analytical programme tells us, is an orchestral paraphrase of Liszt's Rhapsody, No. 2 (in C sharp and F sharp), originally written for pianoforte solo, and was performed here for the first time. A highly satisfactory interpretation of Brahms's third Symphony (in F) concluded the second Concert. The final evening of the season opened with a very spirited and conscientious performance of the Overture to Weber's "Euryanthe," the most remarkable, perhaps, in the great *trios* of Weber's overtures, from which a new departure in the development of the operatic prelude is to be dated. There was much applause, and a demand for a repetition, which the Conductor very judiciously declined. The remainder of the first part was most agreeably filled by Mr. Edward Lloyd's excellent rendering of the "Probelieder," from "Die Meistersinger," and the familiar excerpt from "Der Ring des Nibelungen," called "Wotan's Abschied und Feuerzauber," in which Mr. F. King declaimed, though not very intelligibly, the music in which the irate parent, Wotan, consigns the brave Valkyrie to her scarcely merited doom. The third and last Concert of the present short series concluded with the customary and appropriate performance of Beethoven's sublime masterpiece, the Ninth Symphony, the purely orchestral movements of which were rendered to absolute perfection by the splendid body of instrumentalists inspired by that most sensitive and communicative of all *bâttons* wielded by Herr Richter. The choral portions of the finale, however, suffered grievously from indistinctness of phrasing, which, we are quite aware, is almost impossible to attain in a work presenting such difficulties to vocalists, but which, nevertheless, should not be passed by unheeded in a performance aspiring to, and, in other respects, fully realising, a high standard of excellence. The solo vocalists on this occasion were Miss Amy Sherwin, Madame Isabel Fassett, Messrs. E. Lloyd and Frederic King. At the conclusion of the Concert, Herr Richter was the recipient of sufficiently demonstrative tokens of the appreciation in which the services he is rendering to true art are held in this country, to assure him of a most hearty welcome when next he assumes his accustomed post in front of his splendid orchestra at St. James's Hall.

#### SACRED HARMONIC SOCIETY.

THE inaugural Concert of the season, on the 7th ult., was one of the highest interest, not only to the lovers of sacred art, but to the well-wishers of the Society; for by presenting the London public, for the first time, with Mr. A. C. Mackenzie's exceptionally successful Oratorio, "The Rose of Sharon," the keen desire to hear a work which created so profound an impression at Norwich was gratified, and honour was done to a composer who has achieved a world-wide fame, by an Institution of all others most appropriately fitted for the undertaking. After the exhaustive review of the Oratorio which appeared in the last number of THE MUSICAL TIMES, our readers will scarcely here expect anything like an analysis of the work; but the impression produced by listening to a composition of such magnitude dissociated from Festival surroundings deserves a record, as evidencing that in a first notice great effects have not been unduly eulogised, or small defects charitably passed over. Let us, then, at once say that, in spite of the many shortcomings in its rendering, to which we will afterwards allude, our opinion upon the work is in every respect materially strengthened by a second hearing, not only on its merits as a pure artistic creation, but as a successful model of a sacred composition which aims at engraving some of the new modes of thought upon those which have been sanctioned by ages. For it must be

remembered that, as a Dramatic Oratorio is not a Drama, instead of creating a desire to hear it with the accessories of dress and action, the work should so vividly present the scenes by the aid of music which shall intensify the text, as to ideally realise the several phases of the narrative to the hearers. This merit we claim for "The Rose of Sharon." The approach of Solomon's cavalcade, with its effect upon the villagers, the striking group of choruses in connection with the procession of the Ark, the chorus of the maidens of Jerusalem, with "timbrels and dances," the bold soldiers' chorus, and the tender and loving music of the last Part, in the vineyards of Sulam, for example, are in themselves powerful mental pictures, and we contend would be vulgarised by a visible embodiment of the scenes and events which they depict. That the efforts of the composer have been materially aided by the excellent libretto from the sympathetic hand of Mr. Joseph Bennett cannot be doubted; but it is not every artist who has the "courage of his convictions" sufficiently to work unflinchingly on his theory, even when the materials are provided for him; and we congratulate Mr. Mackenzie, therefore, upon his unqualified success in a work which follows only the traditions of the past when they can be made to strengthen the framework of the future. It would be repeating our former criticism upon the Oratorio were we to dwell upon the unconventional nature, as well as the abstract beauty, of Mr. Mackenzie's music; but we may say that the masterly manner in which he has used the *Leitmotive* throughout the work, the exquisite variety of colouring in the instrumentation, the bold contrapuntal effects in the part-writing, where such effects are needed to emphasise the text, and the poetical feeling—more powerful than words—of the two purely orchestral movements, "Spring morning on Lebanon," and "Sleep," appealed to us with additional eloquence by increased familiarity, and produced a marked impression upon the vast audience assembled. The principal singers were Miss Nevada, Miss Hilda Wilson, Mr. E. Lloyd, Mr. H. E. Thorndike, and Mr. Santley, with one exception the same as those engaged in the rendering of the work on its production at Norwich. Unfortunately Miss Nevada was suffering from indisposition, and although she exerted herself to the utmost, could scarcely do full justice to the music assigned to her; but Miss Hilda Wilson was excellent throughout, and created such an effect in her solo, "Lo! the King," as to elicit a spontaneous burst of applause as warm as it was well deserved. The serious defects in the performance, to which we have already referred, rested with the choir, the members of which although obviously interested in their work, were compelled to disregard delicacy, vigour, and decision of attack, in the endeavour to secure accuracy. That this latter important quality was not always attained was certainly no fault of the singers, for it soon became evident that sufficient rehearsal had not been possible; and one catastrophe (only averted by the readiness of the composer, who conducted) was by no means the only instance of an unsteadiness which occasionally imperilled the success of the work. Mr. Mackenzie has shown much judgment by omitting the contralto and bass airs at the commencement of the fourth part, and also the Epilogue. It becomes a question, however, whether the part of the Elder could not also be spared, his music being certainly not essential to the effect of the scene in which he is engaged. That the interest of the hearers gradually increased as the work progressed and the varied dramatic events unfolded themselves, was sufficiently obvious, not only by the frequent bursts of well-timed applause, but by the earnest manner in which every note was followed in the book by the majority of the audience. It need scarcely be said that the intelligent conductorship of the composer made itself felt both by executants and listeners; and that the unanimous call for Mr. Mackenzie at the end of the second part, and the overwhelming plaudits showered on him at the close of the performance, by the orchestra and audience, was alike a genuine expression of this feeling and a decisive proof that they had assisted at one of the greatest successes of modern times.

For some reason difficult to explain, Mendelssohn's "St. Paul" had not been heard for a considerable time in our principal Concert-rooms previous to its performance on the 21st ult.

Though perhaps not so universally popular as "Elijah," Mendelssohn's first oratorio is regarded with the utmost admiration by all genuine lovers of music, proof of this being afforded by the large audience that assembled on this occasion. It is unpleasant to be compelled to declare that the performance left much to desire in the one respect where excellence should have been a matter of course—namely, in the rendering of the choruses. If the choir had been a scratch body, brought together for some special purpose, the feeble attack, general unsteadiness, and complete absence of refinement and all the higher qualities of choral singing might be understood and forgiven; but with a trained body accustomed to work together such faults are unaccountable, and the more so as in former seasons the Sacred Harmonic Choir has given admirable performances of various works. The falling off this season must not be permitted to continue, or the results to the Society will inevitably be disastrous. Public confidence once forfeited is not easy to regain, as the history of the parent Society too well proves. Mr. Cummings is an able chorusmaster and Mr. Charles Hallé an admirable conductor; but the system of having one conductor for rehearsals and another for performances is hazardous at the best. It is not our duty to suggest what should be done, and, having stated disagreeable facts, we look with confidence for an improvement on the next occasion. The soloists in "St. Paul" left nothing whatever to desire. Mr. Santley was in splendid voice, and has never rendered the music allotted to the Apostle with greater impressiveness. Equal praise may be accorded to Mr. Lloyd; while Miss Clara Samuella and Miss M. Hancock, in the less important soprano and contralto music, were thoroughly satisfactory.

#### BOROUGH OF HACKNEY CHORAL ASSOCIATION.

No more healthy sign of the progress of musical taste could be desired than the prosperity of our larger choral societies in the suburbs of London. Among the best of these is the Hackney Choral Association, of which Mr. E. Prout is the Conductor, and which gave its first Concert for the season at the Shoreditch Town Hall on the 3rd ult. Not only was the room crowded, but the Choir overflowed into the balconies, and, as the performance proved, the increase in numbers has resulted in a corresponding improvement in power and quality. The first part of the Concert consisted of Mendelssohn's "Athalie," which was given without the aid of a reciter. As to the expediency of this plan there is likely to be some difference of opinion. The recitation may be regarded as a tiresome interruption of the music, but some of the latter is so essentially dramatic that without the necessary explanation its effect is weakened. This remark applies more particularly to the second part of the work, when the plot begins to thicken. A compromise might be effected by giving some argumentary matter in the programme, but we scarcely think the precedent set by this Society is likely to be generally followed. The second part of the Concert consisted of a selection from the works of Handel, including some numbers of the little known Oratorios "Hercules" and "The Triumph of Time and Truth." The former work was revived a few years ago by Mr. Henry Leslie, but the latter has not been heard, so far as we are aware, for many years. From it were selected the expressive air "Guardian Angels, Oh protect me," and the tuneful air and chorus "Dryads, Sylphs, with fair Flora." The "Hercules" excerpts were two choruses, the splendid "Jealousy, infernal pest," and the lighter, though thoroughly Handelian, "Love and Hymen." As already indicated, the choral singing throughout the evening was of a high order of excellence, and Miss Marianne Fenna, Madame de Fonblanque, and Miss Damian were admirable as the soloists. At the next Concert, on the 2nd inst., Dvorák's splendid "Stabat Mater" will be performed.

#### GUILDHALL SCHOOL OF MUSIC.

ANOTHER important feature has been added to this already vast and elaborate Musical Institution in the formation of a juvenile stringed orchestra, and this new body took part in a highly interesting Concert at the Mansion

House, on the 1st ult. The students' orchestra, as it is termed, consisted of fifty-two executants, of whom twenty-four were young ladies, and their playing reflected the utmost credit on Mr. Weist Hill, who, as Principal of the school, has proved himself to be the right man in the right place. The chief items in the programme were a Russian Suite, Op. 81, by R. Wuerst, and a Suite in E, Op. 22, by Dvorák. The former is clever and pleasing rather than original, but the latter has a full measure of its composer's peculiar freshness and individuality. Several very promising pupils appeared as soloists, those deserving especial mention being Miss Edith Umpelby (soprano), Miss Alice Heale (contralto), and Miss Cora Cardigan (flautist). At the conclusion of the Concert the prize-winners of the year were presented with their various awards by the Lady Mayoress, among the successful competitors being Miss Frances Allitsen, for the composition of an overture in classic form; Mr. R. O. Morgan, for a sonata for piano and violin, and Miss Florence Morse, Miss Lily von Kornatzki, Miss Kate Eadie, and Mr. W. J. Barton, for the best performances of certain pianoforte works by Beethoven.

#### MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

IN contributing this the first article appearing in these columns anent music and musical events in Liverpool, we have pleasure in recording the fact that this city has within recent years made a distinct advance in the direction of higher musical culture, and with the agencies and competition now at work we may confidently anticipate a gradually increasing interest corresponding more approximately to that of other large towns, such as Birmingham, Leeds, &c., where the divine art is so admirably fostered by the means of triennial festivals and other potent agencies.

Liverpool is, however, fortunate in the possession of two Societies which can admit few compeers in the North of England, and whilst bearing somewhat similar and almost conflicting titles, their organisations and bases of operations are entirely distinct, each treading consistently in the path originally laid down. The Philharmonic Society, having been established some thirty or forty years ago, can claim an extensive experience, enhanced by varied management and general direction. The series of twelve Subscription Concerts, which are given by this Society each season, comprise items in all the departments of musical art, and whilst the recent acquisition of Mr. Hallé's band has given an increased prominence to the purely orchestral features, the programmes continue full of interest and variety.

The Philharmonic Choral Society is, on the other hand, of but recent origin, and whilst its establishment was the outcome of a difference with the parent Society, this severance is now hailed by the musical public of Liverpool as a distinct advantage, in that it has brought about the formation of a healthy, vigorous, and powerful Society, specially promoted for the performance of important choral works on a large scale, under the conductorship of that accomplished musician, Mr. Alberto Randegger, who has already won for himself the respect and esteem of numerous Liverpool friends. This was evidenced in a practical manner during his last visit to the city, when the occasion of his recent auspicious marriage was taken advantage of by the members of his Society to present him with a handsome silver fruit service, in commemoration of the happy event.

With a success almost phenomenal in its intensity, the Philharmonic Choral Society presented to the public during last season four oratorios, each remarkable for its own distinctive features. The "Elijah," "Messiah," "Redemption," and "Israel in Egypt" followed in consecutive order, and the rendering of the "Elijah," as the initial performance, and Gounod's "Redemption," as one demanding special delicacy and finish, will long be remembered for their excellence by those fortunate enough to be present. These successes were so marked that the Society was specially engaged to repeat the performances of "Elijah" and "Israel in Egypt" at the Eisteddfod Festival, held at the large pavilion (erected for the purpose), in September last.

The present season of the Society was opened in St. George's Hall, on the 7th ult., with a brilliant performance

of Mr. Randegger's Cantata "Fridolin," and Mendelssohn's "Walpurgis Night." The fact of the Conductor's own work forming the important item of the evening lent an additional interest to the occasion, and all concerned did their utmost to make the rendering of Mr. Randegger's dramatic work as perfect as possible. The performance, under his direction, was one of finished excellence, the choral portions of the work being especially prominent for their general brilliancy, *verve*, and tone, and the effect in some of the more striking situations, when the combined force of band, chorus, and organ were brought into play, was exceedingly impressive. The principals also, comprising Miss Annie Marriott, Mr. Henry Guy, Mr. Frederic King, and Signor Franco Novara, greatly added to the artistic rendering of the work, it being reserved for the last mentioned artist to create such an impression by his remarkable power, range, and tone, that his early re-appearance here will be looked forward to with considerable favour and interest. His operatic training served him in good stead in the dramatic part which he had to sustain. At the conclusion of "Fridolin" the talented composer was recalled to the platform by the continuous plaudits of the audience, whose enthusiasm lasted for several minutes. In the second part Mr. Lucas Williams distinguished himself in the "Walpurgis Night" music, which concluded a Concert full of interest and pleasure. The next appearance of this Society is to take place on New Year's eve with a performance of the "Messiah," which will be followed in February by what is announced as a "Grand Handelian Bi-centenary Performance" of "Judas Maccabæus," which will doubtless attract a crowded house. The season will conclude in March with Mendelssohn's "St. Paul."

The season of the Philharmonic Society having commenced on September 30 last, is already well advanced, and in the four Concerts which have now been disposed of, Liverpool has had the opportunity of canvassing the respective merits of such artists as Madame Valleria, Miss Carlotta Elliot, Mr. Brereton, Mr. Santley, Miss Marianne Fenna, Miss Hilda Wilson, Mr. H. Kearton and Mr. Bridson. The four last mentioned artists formed the "cast" for a performance, on the 4th ult., of Gade's "Psyche" and Weber's "Preciosa." Gade's pleasing Cantata was well rendered by band, chorus, and principals alike, Miss Fenna acquitting herself creditably in a somewhat trying part, and Mr. Bridson lending to his music unusual *verve* and finish. Amongst other items which have come under contribution at these Concerts may be mentioned Beethoven's Symphony in D, Brahms's Grand Symphony in F, No. 3—being its first performance in Liverpool—and Schubert's Symphony in C, all of which have received a careful and faithful interpretation under Mr. Hallé's direction. At the fourth Concert of the Society, held on the 18th ult., Mr. Santley was the vocalist; and Signor Bottesini, after an absence of thirteen years, delighted his listeners by his incomparable executive skill. The choral feature of this Concert was the creditable performance of Eaton Fanning's orchestral choral ballad, "The Miller's Wooing," which bids fair to rival the popularity of his well-known part-song "The Vikings." The subsequent Concerts of the Philharmonic Society comprise Beethoven's piano-forte Concerto in C minor, a Christmas performance of Handel's Oratorio "Jephtha," Cowen's Welsh Symphony (first time), Raff's Symphony "Leonore"; and for the concluding Concerts we are promised Berlioz's sacred trilogy, "The Childhood of Christ," Dvorák's "Stabat Mater," and other selections suitable to the Lenten season.

In proceeding to refer to Mr. Hallé's series of Orchestral Concerts it is gratifying to state that these, perhaps, more than any other agency, exercise a material influence and attractiveness over the musical public of Liverpool. Whilst, to those not versed in the "wheels within wheels," it may appear somewhat singular that a series of Concerts should be held under similar auspices in the hall belonging to the premier Society, and apparently in open, but healthy rivalry with that Society, the benefit is certainly the public's, and if each undertaking thrives on its own particular lines, such competition can scarcely be regarded as injurious. Certain it is that Mr. Hallé, by the evidences which he has already given, intends this season to eclipse his former efforts in bidding for popularity—and with an

orchestra increased to 100 performers, his Concerts, as far as this department is concerned, are almost as near perfection as it is possible to attain. The special feature of the present series is to include at least one item of Wagner in each Concert's programme—which will thus aid in completing the education of the Liverpool public in the Wagnerian school, which Mr. Hallé has done so much to foster. The excerpt selected for performance at the second Concert of the series, on the 11th ult., was culled from the great Bayreuth sensation, "Parsifal," and was, of course, accorded a finished rendering. Madame Norman Néruda was the solo violinist. At the Concert held on the 25th ult., an exceptionally interesting and attractive programme was performed, and a crowded audience testified to the success of the caterers. The orchestral items comprised Raff's Grand Symphony "Im Walde," and the Overtures to Wagner's "Die Meistersinger," and Mozart's "Il Seraglio," and Miss Agnes Zimmermann played Schumann's Concerto in A minor, and also examples of Chopin and Liszt. The chief feature and attraction of this Concert was, however, in the engagement of Madame Albani, whose magnificent voice and faultless method delighted her hearers in the three excerpts from opera and oratorio, which were allotted to her.

On Thursday, the 6th ult., the Pro-Cathedral was again crowded on the occasion of the repetition of Dr. Gladstone's Church Oratorio "Philippi." The work can scarcely be said to make great demands upon the executants, but is eminently suited to performance under the conditions and facilities at the disposal of the Cathedral Organist, who has had deserved success in placing such works before the public. Mr. Burstall himself conducted, and with a choir of some seventy picked voices, efficient soloists, and a skilful organ accompaniment, the Oratorio received a very careful rendering, reflecting considerable credit on all concerned.

With commendable ambition, the Young Men's Christian Association (Tonic Sol-fa) Choral Union essayed, on the evening of the 15th ult., a performance of Haydn's "Creation," with Miss Mary Davies, Mr. J. W. Turner, and Signor Foli as principals, and, on the whole, the Oratorio received a satisfactory rendering.

The success of Mr. Mackenzie's "Rose of Sharon" at the Norwich Festival has been considerably discussed in local musical circles, and whilst the large expenditure involved in its adequate rendering has proved somewhat of a bar to its performance in Liverpool, we believe the Philharmonic Choral Society have not abandoned the idea of giving the work as a special Festival performance, which would, doubtless, meet with deserved success.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

MUSIC, like everything else, appears to be suffering more or less from the general depression of trade just now, but it is gratifying to find that the declining support complained of by operatic managers and the conductors of classical chamber and cheap popular Concerts, does not extend to either orchestral or high class choral music. The subscription list for Mr. Stockley's Orchestral Concerts this season is the largest for many years, and the Festival Choral Society, which has had many hard struggles of late, appears to have fairly turned the corner at last, and has entered upon what promises to prove an unusually prosperous season. At the opening Concert of the twenty-fifth series, which took place on October 30, the Oratorio was Mendelssohn's "Elijah," which is always a safe card to play in Birmingham, when the executive resources are on a fairly adequate scale, as they were on this occasion. The Society's name, of course, is a guarantee for the excellence of the choral and orchestral rendering of any work it may attempt; and with Madame Valleria, Madame Enriquez and Mr. Ludwig as principal vocalists, nearly every condition of a satisfactory performance was in this instance secured. Madame Valleria, whose accession to the ranks of oratorio singers is of comparatively recent date, made an excellent impression in the chief soprano music by the charm of her voice, the finish of her style and method, and the fervour which she exhibited, more particularly in the part of the widow, whose son is raised to life by

the intercession of the Prophet. She sang the grand air "Hear ye, Israel" with an intensity and dramatic feeling that fairly took the audience by surprise. Madame Enriquez was intelligent and artistic as usual in the principal contralto part, especially distinguishing herself in Jezebel's famous scene, and singing the two vocal gems, "Woe unto them," and "O rest in the Lord," with appropriate feeling and vocal skill. The *Elijah* of Mr. Ludwig, though presenting many commendable features, was not, as a whole, a very satisfactory performance, being occasionally wanting in reserve and refinement, besides generally unsteady in intonation. In the scene with the Priests of Baal, and the impetuous air "Is not His word like a fire?" Mr. Ludwig's performance was loudly and deservedly applauded. It would be superfluous to dilate on the merits of Mr. Edward Lloyd's singing of the tenor solos, "If with all your hearts," and "Then shall the righteous," in which charm of voice, fervour and refinement of expression were happily blended. The concerted movements were somewhat unequal. The quartets, "Cast thy burden," and "O come every one," were admirably rendered, but in some of the other numbers, the intonation of the singers was occasionally at fault. No praise can be too high for the choral singing, which was of rare excellence throughout.

On the 6th ult., the Musical Section of the Midland Institute gave another of those Madrigal Concerts which were introduced with such success last season, the Madrigal singing on this occasion being pleasantly relieved and supplemented by the pianoforte playing of Mr. R. Rickard. At former Concerts some interesting specimens of the early Italian Madrigalists were presented, but the programme in this instance was entirely drawn from the works of English composers new and old, among the most effective being Bennett's "Sweet Stream," Smart's "Cradle Song," Pearsall's "Allan-a-Dale," and Macfarren's part-song, "The sands of Dee." The choir contains some excellent voices, but is a little lacking in animation and expressive power. Mr. Rickard's splendid *technique* was displayed to advantage in Schumann's "Carnovale"—a somewhat inappropriate selection for a short popular Concert—a Capriccio by Scarlatti (with Tausig's additions), Gottschalk's "Pasquinade," two familiar pieces of Chopin, Rubinstein's Tarantella in G minor, Weber's "Invitation à la Valse," and Liszt's transcription of the celebrated "Rondo à la Clochette" of Paganini. In the Chopin and Weber selections, there was, perhaps, a little too much of the *virtuoso*, and somewhat too little of the sympathetic musician, but, on the whole, Mr. Rickard's playing was very effective and praiseworthy.

Messrs. Harrison's second Concert on the 17th, which drew even a larger audience than the previous one, resembled it in the miscellaneous character of the programme and the preponderance of vocal music: but was decidedly superior in the character of the selections and their adaptation to the executive resources. The latter comprised in the vocal department Madame Albani, Miss Annie Marriott, Madame Trebelli, Mr. Maas, and Mr. Santley, and as representatives of instrumental art, Mr. R. Rickard, pianoforte; Herr Otto Bernhardt, violin; Mr. Stimpson, organ, and Mr. Frederic Cliffe, accompanist and conductor.

The preliminary note of the Birmingham Musical Festival of 1885, was confidently sounded at the meeting of the General Committee on the 22nd, when the Orchestral Committee presented their report descriptive of the arrangements, so far as they are yet completed, for next year's celebration. Much satisfaction was expressed at the announcement that M. Gounod's new work is already completed and in the hands of the publishers, and that in the opinion of competent judges who have tried it over, "*Mors et vita*," is not inferior in scope, interest, or musical excellence to the "*Redemption*." Besides the new work by M. Gounod, the Orchestral Committee were able to announce that commissions had been accepted by Antonin Dvorák, and no less than six English composers—namely, Mr. Mackenzie, Dr. Bridge, Dr. Villiers Stanford, Mr. F. Cowen, Mr. Ebenezer Prout, and Mr. Thomas Anderson, of Birmingham. The appointment of Herr Richter to the conductorship of the Festival, in succession to the late Sir Michael Costa, to whose worth the Orchestral Committee paid a cordial and well merited tribute, affords

a guarantee for the maintenance of the old standard of executive excellence.

The lovers of comic opera, whose name in Birmingham is legion, have had no cause to complain of any dearth of that form of entertainment during the past month. At the Prince of Wales's Theatre, one of Mr. D'Oyley Carte's touring companies has been nightly charming large audiences with the grotesque humour and ear-haunting melodies of the "*Princess Ida*," which, in a merely musical sense, is accepted here as one of the best things Mr. Sullivan has achieved since "*The Sorcerer*." At the Theatre Royal, Planquette's lively and spectacular extravaganza "*Nell Gwynne*," has proved equally attractive to another and less musical section of the public, thanks chiefly to the excellence of the scenic accessories and the spirit of the acting.

Of the second Concert of the Festival Choral Society, which took place on the 27th ult., when Schubert's Mass in E flat, and Barnett's Cantata, "*The Ancient Mariner*," were performed, particulars must be reserved for your next issue.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE county of broad acres, as it is so often called, has just entered upon a musical season which will probably be regarded as the most eventful that it has ever experienced. Not only each town, but almost every outlying village, can now-a-days boast of its own organisation and its series of winter Concerts, and the list of approaching gatherings, more particularly as regards the West Riding, has consequently assumed enormous dimensions. Not a few of the announcements which have appeared possess features of deep interest to musicians.

The amateurs of Leeds are once more indebted to Mr. Rawlinson Ford for the admirable series of Classical Concerts which he has undertaken to provide this season. The support which was extended to a similar enterprise on his part a year ago has encouraged him to augment the number of Concerts, and if one may augur anything from the attendance at the opening Concert on October 21, Mr. Ford is not likely to have to complain of want of encouragement at the close of the present series. The event alluded to brought with it several novelties, and a few fresh performers. The whole of the executants were English, and the reception they met must have been reassuring to the friends of English art. There was but one instrumental solo, which, however, was eminently acceptable, namely, Mr. Henry Holmes's performance of Beethoven's Romance in G (Op. 40). It was the first appearance of Mr. Holmes at these Concerts, and his performance will have had the effect of endorsing in the minds of a discriminating Leeds audience the reputation which he has already won among English violinists. Schubert's Posthumous Quartet-Satz—an early and comparatively slight example of the neglected genius of that composer; Spohr's exacting double Quartet, No. 2, in E flat (Op. 77), and Mendelssohn's Octet, in E flat (Op. 20)—another youthful composition—furnished excellent material not only for the skill of the executants but for the critical faculties of the audience. The performers were—first Quartet, Messrs. Holmes, Parker, Gibson, and Howell; second Quartet: Messrs. Burnett, Grimson, E. Roberts, and Charles Ould. The vocalists were Mr. W. H. Brereton and Miss Ambler, acquaintance with both of whom was resumed with delight. Mr. Charles Wilkinson (Leeds) and Mr. Alfred Benton (Leeds) presided respectively at the pianoforte and harmonium. At the second Concert, on the 15th ult., the audience were favoured with the appearance, for the second time, of Mr. Walter Bache, whose ardent discipleship of his master, Liszt, once more found expression in his selection of pieces for performance. The Concert was remarkable for more reasons than the appearance of Mr. Bache, however. It afforded an opportunity, one of the earliest in this district, of hearing a composition by Dvorák, whose works have become the subject of much curiosity. The selection was the Trio in F minor (Op. 65), which, to say the least, opened up much material for reflection, more especially with regard to the strange and entirely independent character of its opening movement. Signor Piatti, and Herr



Peiniger, who were welcomed again to Leeds, gave, as usual, each an interesting contribution to the Concert. Miss Clara Samuel's excellent voice and refined style were also agreeable features of the Concert.

The visits of the Carl Rosa Opera Company are invariably associated with pleasant experiences, and Mr. Wilson Barrett's admirable establishment is never seen to greater advantage than when its stage is given up to operatic performances. The visit of the company, which began on October 27, was more particularly noteworthy on account of the first performance in Leeds of Boito's "Mefistofele," a work which in this as in other quarters has aroused much interest. The performance was in every respect worthy of a composition of such importance, and the attitude of the house, from that of cautious observation, became one of approval. With Madame Marie Roze as *Margaret*, and Mr. McGuckin, Mr. Ludwig, and Miss Marian Burton to represent the other leading characters, the opera, as may be imagined, was heard and seen to the best advantage.

The revival at Belgrave Chapel, Leeds, on the 17th ult., of Mr. Wm. Carter's sacred Cantata "Placidia the Christian Martyr" attracted considerable attention. It is many years since the work was produced, and considering its tunelessness and general attractiveness it is somewhat remarkable that it has for so long been lost sight of. Among the vocalists who sustained the principal parts were Miss Annie Woods and Mr. Dan Billington. Mr. J. F. Clarke presided at the organ.

Madame Christine Nilsson appeared in St. George's Hall, Bradford, on the 7th ult., and in the Victoria Hall, Leeds, on the 12th ult., being accompanied on each occasion by Miss Hope Glenn, Madame Mathilde Zimeri, Signor Parisotti, Signor Bisaccia (pianist), and M. Hollman (violinist).

The Concert provided by Mr. Sewell at the Technical College, Bradford, on October 21, although somewhat remote from the present date, is worthy of notice on account of its refined programme and excellent combination of performers. Mendelssohn's String Quartet in E flat (Op. 12), Beethoven's Kreutzer Sonata, Prout's Piano Quintet, and other works of equal interest, were rendered by Messrs. Carrodus, Strelitskie, Sewell, Charles Ould, and Herbert F. Sharpe.

At the opening Concert of the Halifax Choral Society, on October 22, two important works were produced—Rossini's "Stabat Mater" and the "Walgurgis Night"—the Society having the assistance of Mr. R. S. Burton, as Conductor, and his orchestra. The solos were ably rendered by Miss Annie Albu, Miss Hilda Wilson, Mr. Seymour Jackson, and Mr. W. Riley.

The cultivation of chamber music is becoming popular in most of the West Riding towns. Halifax shares in the general development which has taken place in musical matters, and is favoured this season with a series of Classical Concerts, arranged by Mr. J. H. Sykes. The first Concert of the series, which took place on the 30th of October, included Schumann's elaborately conceived Quintet, Mozart's Quartet in D (Op. 21), Mendelssohn's Trio in D minor (Op. 49); and solos for the piano, by Raff and Brahms, and for the cello, by Guilman and Piatti. The executants were Mr. M. Kellett (violin), Mr. G. Sowerbutts (second violin), Mr. J. Drake (viola), Mr. F. Weston (violinello), and Mr. J. Edgar Ibeson (piano). The vocalists were Madame Gardiner and Mr. T. Buckland.

The first Concert of the twentieth season of the Bradford Subscription Concerts, which took place in St. George's Hall on October 31, will be memorable chiefly for the appearance of Madame Albani and the production of Raff's "Lenore" Symphony. Madame Albani was in excellent voice, and appeared to great advantage in a couple of Donizetti's songs, the rendering of which exhibited her marvellous facility of execution, while her performance of the air from "St. Peter," "I mourn as a dove," gave her an opportunity for fine vocal expression. Along with Raff's Grand Symphony, were Wagner's Scene of the Rhine Daughters, from the "Götterdämmerung," and Delibes's Slavonic air with variations ("Coppelia"), to all three of which ample justice was done by Mr. Hallé's band. The Conductor's own solos—Chopin's Romanza and Rondo, from the Concerto in E minor—to which the band

played the accompaniment, and Liszt's Hungarian Rhapsody, No. 12, were received, as Mr. Hallé's performances invariably are by Bradford audiences, with a feeling akin to enthusiasm.

Mr. W. Hemingway's Concert at Halifax, on the 7th ult., included as vocalists Miss Ella Lemmens, Madame Enriquez, Mr. Joseph Maas, and Mr. Farley Sinkins; and the instrumentalists were Mlle. Anna Lang, Signor Bottesini, and Mr. H. Löhr (pianist). The programme was an admirably selected one, and the audience was worthy of the occasion.

On the 12th ult. several of the leading members of the Carl Rosa Opera Company took part in a Concert at Huddersfield, arranged by Messrs. Wood and Marshall. The vocalists were Madame Burns, Miss Josephine Yorke, Mr. B. Davies, Mr. Henry Beaumont, Mr. G. H. Snazelle, and Mr. Le-lie Crotty. Professor Bowling was the conductor and accompanist, and Mr. Whewall Bowling joined his brother in a pianoforte duet.

Herr St. Hensé gave the first of a series of Chamber Concerts in the Bradford Church Institute on the 15th ult., and put forth an excellent programme, which included among other items Grieg's Sonata for pianoforte and cello (Op. 36), Beethoven's Trio in E flat (Op. 70), and Bargiel's Trio (Op. 26), not to mention several other pieces equally interesting to amateurs. In the Concert Herr St. Hensé, himself an admirable pianist, was associated with Signor Risegari and M. Vieuxtemps, each of whom contributed solos.

Mr. Misdale's second Chamber Concert of the season took place on the 21st ult. The executants were Herr Ferdinand Hartung (violin), Mr. F. Weston (violinello), and Mr. Misdale (piano). The familiar B flat Trio of Schubert, Gade's Novelletten for piano and strings (Op. 29), and Rubinstein's three pieces for piano and cello (Op. 11)—the first movement of which was left out for want of time—constituted a welcome programme of concerted pieces; and each of the executants gave solos, the works selected for that purpose being from Spohr, Wieniawski, Moszkowski, and Piatti. The vocalists were Madame Armitage and Mr. Mellor.

Among other events which call for notice was the performance of the "Erl-King's Daughter" and the "May Queen" by the Yeadon and District Harmonic Union, on the 5th ult., and of Mr. Barnby's "Rebekah" by the choir of Kirkgate Chapel, Bradford, assisted by members of the Festival Choral Society, in the Bradford Technical College, on the 13th ult.

## MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

LAST month's music was begun in Bristol by Mr. George Riseley's Organ Recital at Colston Hall on the 1st ult., and on the 3rd the third Monday Popular Concert was given at the same place. The Concert opened with the overture to "Ruy Blas," finely rendered by the band. This was followed by Beethoven's "Eroica" Symphony, very well though not faultlessly played. Paganini's "Il moto perpetuo," arranged for orchestra, was repeated by desire, and was as delightfully played as at the previous Concert; and the remaining items were the overture to "Zampa"; "Grossmütterchen," Langer; Intermezzo, "Spring Morning on Lebanon," from the "Rose of Sharon," A. C. Mackenzie; and a selection from the "Pirates of Penzance." The vocalist was Miss Eleanor Rees, who has given us so much pleasure on two former occasions, and who contributed three songs in a truly admirable manner.

On the 5th ult. two Concerts were given at Colston Hall by Mr. Dan Godfrey's band, when Madame Trebelli was the vocalist. The audiences were not very large, owing probably to the Concerts not having been sufficiently advertised.

The first of the Classical Chamber Concerts for the present season took place on the 12th ult., at the Victoria Rooms, before an appreciative but sadly limited audience. It surely must argue ill for the standard of music in Bristol that such a fine programme as was announced should fail to bring together a larger number of listeners. The executants were as follows: first violin, Mr. Henry Holmes; second violin, Mr. John Pardew; viola, Mr.

Ellis Roberts; violoncello, Mr. J. Pomeroy; contra-bass, Mr. J. Reynolds; grand piano, Mrs. Viner-Pomeroy. The first piece was Onslow's Quintet in A minor, for two violins, viola, violoncello, and contra-bass. It was not altogether successfully rendered, the contra-bass being decidedly out of tune in several places, and the performers not being always together, more especially in the last two movements. Boccherini's Sixth Sonata, for violoncello and piano, was next given, this being substituted for Scharwenka's Sonata in E, for the same instruments, which was on the programme. Mr. Pomeroy played with great skill and taste, and was heartily applauded. We were very sorry to miss Mr. Holmes's Violin Solo, which was announced as the third item. Haydn's String Quartet in G was the substitute; and last, but not least, came Hummel's Quintet in D minor, for piano; violin, viola, violoncello, and contra-bass. This was a great success. Mrs. Pomeroy playing in an extremely clever and spirited style, and all keeping well together. The performance of Mr. Holmes throughout the evening was, as usual, beyond criticism.

On the 15th ult. the Bristol Musical Association gave its twenty-seventh Saturday Popular Concert in Colston Hall, which was crowded in every part. The vocalists were Miss Berta Foresta, Miss Madeline Kelley, Mr. E. T. Morgan, and Mr. J. C. Mather; violin, Mr. F. S. Gardner; grand organ, Mr. George Riseley; pianoforte, Miss Maud Bennett. The chief works given were Beethoven's Choral Fantasia and Rombert's "Harmony of the Spheres." Mr. George Gordon was the Conductor.

The fourth Monday Popular Concert took place on the 17th ult., before a large audience. Mr. Cowen's "Cambrian" Symphony, No. 4, in E flat minor, was the chief work, and it received very fair justice at the hands of the orchestra and was heartily applauded, the composer—who conducted his work—being recalled. Weber's Overture "Der Freischütz" was excellently played, and the first part concluded with Liszt's Hungarian Rhapsody in F, arranged for orchestra by the composer, in which the almost impossible time was admirably kept. The most interesting piece in the second part was Handel's Largo, set for solo violin, harp and organ. The vocalist was Miss Margaret Hoare. Mr. George Riseley conducted as usual.

Organ recitals were given on the 8th and 22nd ult., by Mr. Riseley, at Colston Hall.

Two grand Concerts are to be given on the 5th and 6th inst., at Colston Hall, by the Bristol Musical Festival Society, the chief works to be performed being Haydn's "Creation" and Dvorák's "Stabat Mater."

Miss Aylward's sixth and last Chamber Concert took place at the Assembly Rooms, Salisbury, on the 27th ult. The programme included Schumann's pianoforte Quartet in E flat (Op. 47), and the Schubert Quintet in A (Op. 114), &c. Miss Mary Davis was the vocalist.

The Choral Society will give its second Concert of the season on the 10th inst., when Gade's "Psyche" will be performed, with Miss Amy Aylward and Mr. Thorndike as the principal vocalists.

Mr. Barré D. Bayley's Morning and Evening Concerts took place at Exeter, on the 10th ult., and were, from an artistic point of view, highly successful. The most striking feature of the Concerts was M. Hollman's magnificent performance on the violoncello, his grand tone and exquisite taste exciting the utmost admiration. Hummel's Trio, Op. 12, and Mendelssohn's Trio in D minor, played by Herr Gustave Ernest, Mr. Bayley, and M. Hollman, were excellently rendered. Three "Pensées Fugitives," by Heller and Ernst, were given by Herr Ernest and Mr. Bayley, whose violin playing was marked by much grace and elegance. Herr Gustave Ernest accompanied throughout with much taste and discretion, and played several solos (notably Liszt's Rhapsodie Hongroise, No. 14) with great skill and success. Several of Mr. Bayley's pupils played with considerable credit to themselves and to their instructor, and Miss Henden Warde contributed the vocal music.

The Exeter branch of the Western Counties Musical Association gave its annual Concert on the 20th ult., when the works performed were Cummings's "Fairy Ring" and Hatton's "Robin Hood." The chorus-singing was excel-

lent, showing a marked improvement in precision and attack, and the solos were all sung by amateurs (members of the branch) in very creditable style. The Band, led by Mr. C. E. Bell, consisted of strings and flute (members of the Orchestral Society) and harmonium, judiciously and effectively played by Mr. A. Thousson, Organist of St. James's. Mr. D. J. Wood, Mus. Bac., F.C.O., Organist of the Cathedral, conducted.

Mr. Farley Sinkins's Second Subscription Concert is announced for the 4th inst., and later in the month the Madrigal and Oratorio Society's Concerts will be held, the latter Society promising Handel's "Samson." The Plymouth Vocal Association performed Gounod's "Redemption" on the 5th ult., before a large audience. The Band, ably led by Mr. Pardew, played with great precision, and much credit is due to the Honorary Conductor, Mr. Löhr, who spared no pains to make the Concert a success. The choir did its work admirably, as also did Mr. Faull, the Organist. The soloists were Madame Garty-Maynard, Miss A. Dwelley, Miss Burdwood, Mr. Edward Lloyd, Mr. A. L. Wills, and Mr. Worlock.

## MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

A MEETING of the guarantors and subscribers to the Choral and Orchestral Concerts was held in the Council Chamber, on October 28, the Lord Provost in the chair. The report of the Executive Committee for the past season was read, from which it appeared that the success of the Concerts had again been most marked. The total receipts amounted to £3,152 19s. 4d., and the expenditure to £2,950 4s. 8d., leaving a balance to the good on last season's Concerts of £202 14s. 8d. The Committee regret that in consequence of a reduction in the number of seats they will be necessitated to raise the rates of subscription, and to make a corresponding increase on the prices for single tickets to all other parts of the hall. The Lord Provost, in moving the adoption of the report, expressed the hope that before long some reasonable arrangement would be come to with the proprietors of the Music Hall for increased accommodation, and he deprecated the idea of building an opposition building. Sheriff Thorn, in seconding the motion, remarked that the public taste had now reached that point when they could fairly calculate on an audience of three thousand people, if they only had a hall to accommodate them. If they had such a hall they could not only lower their prices, but could extend the benefits of that musical education which was derived from these Concerts. Readers of THE MUSICAL TIMES are already cognisant of the scheme for the ensuing season. The orchestral programmes will be almost precisely the same as those at Glasgow. The pianoforte soloists engaged are Madame Essipoff, Professor Heinrich Barth, Mr. Lindsay G. Deas, and Herr Franz Rummel; the solo violinists are Mr. J. T. Carrodus, Herr Robert Heckmann, and Herr Hugo Heerman. Mr. Manns will, as usual, conduct the orchestral Concerts, and Mr. T. H. Collinson the Choral Concerts.

The Philharmonic Society, under the joint conductorship of Mr. Carl D. Hamilton and Mr. Francis Gibson, have commenced the season's practisings.

The second of Mr. Waddell's Chamber Concerts took place on October 27, in the Art Saloon, George Street. An interesting feature of the evening's entertainment was the *début* of Miss Macgregor, a young violinist of 15, who was for several years a pupil of Mr. Waddell, and has been lately studying at Leipzig. Miss Macgregor played the opening movements from Viotti's Twenty-second Concerto and a Sonata by Corelli. Her technique is good and her tone remarkably matured. Among the Concerted pieces were Hummel's Quartet, Op. 74.

Miss Frances Simpson, from Newcastle, essayed a performance of pianoforte music, in the Masonic Hall, on October 28, but made little impression on an Edinburgh audience. The pianist seemed most at home among the modern composers, scoring a decided success both with Scharwenka's "Staccato Study" and in Mayer's "La Fontaine." Miss Kate Simpson, contralto, and Mr. Fred. Mace, tenor, contributed vocal solos.

**I asked my fair, one happy day.**

December 1, 1884.

Words by S. T. COLERIDGE.

FOUR-PART SONG.

Composed by F. CHAMPNEYS.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 &amp; 81, QUEEN STREET (E.C.)

*mf Con moto.*

**SOPRANO.**

*mf*

**ALTO.**

*mf*

**TENOR.**

*mf*

**BASS.**

*mf*

**PIANO.**

*mf*

$\text{♩} = 160.$

*staccato.*

what sweet name from Rome or Greece,—La-la-ge, Ne-æ-ra, Chloris, La-la-ge, Ne-æ-ra, Chloris,

*staccato.*

what sweet name from Rome or Greece,—La-la-ge, Ne-æ-ra, Chloris, La-la-ge, Ne-æ-ra, Chloris,

*staccato.*

what sweet name from Rome or Greece,—La-la-ge, Ne-æ-ra, Chloris, Sappho, Lesbia, Doris,

*staccato.*

what sweet name from Rome or Greece,—La-la-ge, Ne-æ-ra, Chloris, Sappho, Lesbia, Doris,

*p*

Sappho, Les-bia, Dor-is, A-re-thu-sa or Lu-crece, La-la-ge, Ne-æ-ra, Chloris,

*p*

Sappho, Les-bia, Dor-is, A-re-thu-sa or Lu-crece, La-la-ge, Ne-æ-ra, Chloris,

*p*

A-re-thu-sa, A-re-thu-sa or Lu-crece, La-la-ge, Ne-æ-ra,

*p*

A-re-thu-sa, A-re-thu-sa or Lu-crece, La-la-ge, Ne-æ-ra,

*Andante legato.*

La-la-ge, Ne-re-ra, Chloris, Sappho, Lesbia, Do-ris, A-re - thu-sa or Lu-crece. "Ah!" re -

La-la-ge, Ne-re-ra, Chloris, Sappho, Lesbia, Do-ris, A-re - thu-sa or Lu-crece. "Ah!" re -

Chlo-ris, Sappho, Lesbia, Doris, A-re-thu-sa, A-re-thu-sa or Lu - crece. "Ah!" re -

Chlo-ris, Sappho, Lesbia, Doris, A-re-thu-sa, A-re-thu-sa or Lu - crece. "Ah!" re -

*Andante legato.*

- plied . . my gen - tle fair, "Be - lov - ed, be - lov - ed, what are

- plied my gen - tle fair, "Be - lov - ed, be - lov - ed, what are

- plied my gen - tle fair, "Be - lov - ed, be - lov - ed, what are

- plied my gen - tle fair,

names, what are names but air, be - lov - ed, what are names but

names, what are names but air, be - lov - ed, what are names, what are names but

names but air, be - lov - ed, what are names, what are names but

what are names but air, be - lov - ed, what are names but



air? Choose thou what - ev - er suits . . the line, choose thou what -

air? Choose thou what - ev - er suits . . the line, choose thou what -

air? Choose thou what - ev - er suits the line, choose thou what -

air? Choose thou what - ev - er suits the line, choose thou what -

*rall.* - ev - er suits, what ev - er suits the line. . . *mf staccato.* Call me Sappho, call me Chlo-ris,

- ev - er suits . . the line. . . *mf staccato.* Call me Sappho, call me Chlo-ris,

- ev - er suits, what - ev - er suits the line. . . *mf staccato.* Call me Sappho, call me

- ev - er suits the line. . . *mf staccato.* Call me Sappho, call me

call me Sappho, call me Chlo-ris, Call me La-la-ge, call me Do-ris, La-la-ge or Do-ris,

call me Sappho, call me Chlo-ris, Call me La-la-ge, call me Do-ris, La-la-ge or Do-ris,

Chlo-ris, call me Sappho, call me Chlo-ris, Call me La-la-ge, call me La-la-ge or Do-ris,

Chlo-ris, call me Sappho, call me Chlo-ris, Call me La-la-ge, call me La-la-ge or Do-ris,

*p*

Call me Sappho, call me Chlo-ris, call me Sappho, call me Chlo-ris, Call me La-la-ge, call me Do-ris,

Call me Sappho, call me Chlo-ris, call me Sappho, call me Chlo-ris, Call me La-la-ge, call me Do-ris,

Call me Sappho, call me Chlo-ris, call me Sappho, call me Chlo-ris, Call me La-la-ge, call me

*p*

Call me Sappho, call me Chlo-ris, call me Sappho, call me Chlo-ris, Call me La-la-ge, call me

*Andante legato.*

La-la-ge or Do-ris. On - ly, on - ly call me thine, on - ly, on - ly

La-la-ge or Do-ris. On - ly, on - ly call me thine, on - ly, on - ly

La-la-ge or Do-ris. On - ly, on - ly call me thine, on - ly, on - ly

La-la-ge or Do-ris. On - ly, on - ly call me thine, on - ly, on - ly

*Andante legato.*

*rall.*

call . . me thine, thine on - ly, on - ly call . . me thine.

call me thine, thine on - ly, on - ly call . . me thine.

call . . me thine, thine on - ly, on - ly call . . me thine.

call . . me thine, thine on - ly, on - ly call . . me thine.

*rall.*

The first of a series of popular Saturday Evening Concerts, under the auspices of the directors of the Literary Institute, took place in the large hall of the Institute on the 1st ult. The bill of fare submitted, though light, was good of its kind, but owing to the high prices—high for the class intended to be attracted to the entertainment—the attendance was limited. A number of instrumental pieces were played by Mr. Poyer and others in excellent style. Miss Mackenzie, of St. Giles's Cathedral, who sings with taste and expression, contributed some songs with considerable acceptance. Mr. Dambmann acted as Conductor to the Concert.

The Jubilee Singers from Fisk University, a body of coloured people with many good musical points and many bad ones, appeared in the Music Hall, on the 3rd ult., before a large audience.

Mr. Charles Hallé and Madame Norman Néruda gave a Concert in the Music Hall, on the afternoon of Saturday, the 8th ult., in presence of an audience which filled the room to overflowing. The most thoroughly acceptable of the items forming the programme was, perhaps, the Kreutzer Sonata, of Beethoven, for piano and violin. Schumann's pianoforte Sonata, in F sharp minor (Op. 11), was played by Mr. Hallé for the first time here. The Concert was altogether of the most enjoyable nature.

Mr. Poyer, late leader of the orchestra in the Theatre Royal, which was burned in June last, took a benefit Concert on the 11th ult., in the Music Hall, with the assistance of some members of the band, and of Mr. Sims Reeves. Mr. Gilbert Campbell, a native of the city (who has been studying in Italy), appeared at this Concert, and showed himself the possessor of a very good bass voice.

The Carl Rosa Opera Company began a week's engagement at the Lyceum Theatre on the 18th ult., "Carmen," "Esmeralda," and "La Favorita" being among the operas represented. Good audiences were the rule.

A Concert was given by the choir of West St. Giles's Church, on the 19th ult. The programme was hardly such as is usually associated with church choirs, consisting, as it did, for the most part of instrumental chamber music, vocal quartets, &c., but it was very good of its kind.

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE veteran pianist, Mr. Charles Hallé, accompanied by Madame Néruda, gave a Concert here on the 7th ult. Hitherto the patronage of the Glasgow public has been but scantily accorded to "Chamber Music," but on this occasion the Concert hall of the elegant suite of buildings known as the Queen's Rooms, was filled to overflowing. The programme embraced Beethoven's Sonata in E flat, Op. 81, "Les adieux, l'absence, et le retour," Schumann's Sonata for piano and violin in A minor, Op. 105, a Duo for these instruments by Heller and Ernst, and Liszt's Rhapsodie Hongroise (in D flat, No. 12). It is unnecessary to say how well these and the other numbers in the programme were interpreted by Mr. Hallé and his companion artist. On the 14th ult. Madame Christine Nilsson and party appeared in St. Andrew's Hall. The Concert, like most Concerts by touring stars and their satellites, was of a not altogether satisfactory character, the classic and the ephemeral and commonplace being in unpleasant juxtaposition. Madame Nilsson was heard in the *Scena* by Beethoven, "Ah, perfido," in the lovely duet "La luna immobile" from Boito's "Mefistofele" (with Miss Hope Glenn) and in the Jewel Song from "Faust," in all fully satisfying the highest expectations. Signor Foli sang a trashy song, "Jerusalem," by Henry Parker (amusingly like Gounod's "Nazareth"), and the everlasting "I fear no foe"; Miss Hope Glenn achieved a legitimate success in the Arietta from Gluck, "Veni che poi sereno," but unfortunately afterwards injured herself in the estimation of the most discerning of the audience in some inferior music of the day. Some violoncello solos were contributed by Herr Hollman, whose tone, I would remark, is too uniformly powerful, but who is an undoubted artist. It is not necessary further to notice the Concert, except to say that considering the very high prices charged for admission, there was a wonderfully large audience.

Concerts of a somewhat similar character took place in the City Hall and St. Andrew's Hall on two or more Saturday evenings during the month, by Mr. Sims Reeves and party, Madame Patey and party, Madame Georgina Burns, and Mr. J. T. Carrodus and others, the respective entertainments being under the direction of the Abstinents' Union. Mr. W. Nicholl, a native of Glasgow, who is studying in London at present, made a promising *début* at the Concert of the last-mentioned touring company—that of Madame Burns and Mr. Carrodus.

Miss Agnes Liddell, of Glasgow, a pupil of Signor Visetti, and a really skilful vocalist of mezzo-soprano range, gave a Concert in the Queen's Rooms on the 5th ult. Miss Liddell was assisted by Miss Amy Carter (contralto), Mr. Sinclair Dunn, now of London, formerly of Glasgow, and a tenor vocalist of taste; Mr. Bantock Pierpoint, Mdlle. Lippmann (piano), and Herr Galtrein (violinello). The Concert, as a whole, was good in an executive sense, but a large proportion of the vocal selections were of a trifling or meretricious character.

Away in the far east of our rapidly extending city, a performance of Dr. Stainer's "Daughter of Jairus" was given on the 13th ultimo by the choir of Parkhead Parish Church, under the conductorship of Mr. Robert Buchanan, junr. What is less common, hereabout at least, the tenor and bass were the best voices in the chorus, though the soprano and alto were by no means weak. The choir was commendably well up in the music and precise in attacks and intonation. The solos were satisfactorily rendered, and with the carefully played piano and harmonium accompaniments, by Messrs. James and A. D. Buchanan, the Cantata was altogether remarkably well presented. Organ Recitals are now frequent in Glasgow all over the year, and are chiefly undertaken with the view of clearing off the debt on the instruments, so many of them being but of recent introduction. Mr. J. A. Robertson gave an organ performance, on the 17th ult., in Downhill Church, the more legitimate of the selections being from Mendelssohn, Batiste, and Lefebure-Wély.

To speak of neighbouring places, the Vale of Leven Choral Society is to produce, ere long, Mendelssohn's "As the hart pants," and Macfarren's "May Day," and will give a Handel bi-centenary Concert in the Spring. Study of the Oratorio "Judas Maccabæus" is being actively engaged in by the Dumbarton Choral Union for performance on the 23rd inst. Gounod's sacred Trilogies, "The Redemption" is to be presented by the choir of Linlithgow Abbey Church this month. The Organist, Mr. J. J. Finlay, of Glasgow, has trained a choir of boys for the treble and alto parts in divine praise on Sundays in Cathedral fashion—something notable in a Scottish Presbyterian Church. The choir thus exclusively consisting of males, and increased to sixty voices, will, it is expected, do ample justice to their share of the oratorio. The accompaniments will be organ, harp, trumpets, and trombones. The new Kilpatrick Association, which is under the energetic direction of Mr. J. Thomson, is practising Farmer's Mass in B flat.

Another organ, the second in the denomination, has been introduced in the "Free Church" in Glasgow—viz., by the Westbourne Congregation. Mr. A. Gern, London, is the builder. The inauguration of the new instrument took place on the 18th ult., Mr. A. J. Eyre, of the Crystal Palace, performed, and the Choir sang some sacred pieces under the leadership of Mr. Gallie, Organist of the church.

The Glasgow Tonic Sol-fa Choral Society intends to produce Mr. Mackenzie's new Oratorio "The Rose of Sharon" sometime in the early part of next year.

#### MUSIC IN QUEENSLAND.

(FROM OUR OWN CORRESPONDENT.)

Brisbane, September, 1884.

THE most remarkable of recent musical events in this distant region have been the two performances of Gounod's sacred Trilogies "The Redemption" by our local Musical Union, on August 7 and September 19 last, in the Albert Hall, the former being the ordinary quarterly Subscription Concert and the latter a complimentary benefit tendered by the members of the Musical Union to their Conductor, Mr. R. T. Jefferies, in special recognition of his services during

the past twelve years. The first rendition of "The Redemption" here, which was also the first given in the colony, attracted an enormous audience, there being nearly a thousand persons present, including his Excellency, Sir Anthony Musgrave (the Governor) and Lady Musgrave and suite, and many leading citizens, drawn, not alone by the novelty of the work, but also by its loud-voiced heralding by the English musical press as a production of extraordinary merit and design, calculated to tax the resources of the Union to the utmost. The attendance on the second occasion, though slightly less, was, if possible, more appreciative, and confirmed the profound impression created by Gounod's treatment of so great a subject. The orchestra and voices numbered upwards of a hundred; and considering the difficulties abounding in the composition and its unconventional style, the rendering of the work was in every respect satisfactory, the skill of the Conductor, Mr. Jefferies, materially contributing to this result. The orchestra was excellent in the now famous "March to Calvary," as well as in the various suggestive descriptions of Chaos, Darkness, Earthquake, the Apostles in Prayer, &c., exhibiting in the second Concert the benefit of additional practice. The choruses were given with much precision and effect, especially the Chorus of Passers-by, "Ha! Thou that dost declare," and of Priests, "Can He not"; the elaborate choral pieces, "Saviour of men," "Unfold, ye portals," and the Hymn of the Apostles. The tenor, who undertook the part of Narrator, was clear and distinct, and in the trying recitatives upheld worthily the task allotted to him; and favourable mention may also be made of the gentleman upon whom the duty of *Bass Narrator* fell. The lady who sang the solo "While my watch I am keeping" did justice to this vocal gem; and the same may be said of the soprano who sang the Recitative "Ye mountains, ye perpetual hills." The instruments were strengthened by piano, organ, and a contingent of unseen brass to give effect to the part of the Prophetic Choir, at the opening of the second part.

Whatever opinions may exist here as to the mode of treatment selected by Gounod for so sacred a theme as the "Redemption," and there is a wide diversity, there is but one opinion in respect to the music pure and simple, unstinted praise being unanimously accorded to the marvellous beauty and power of the music, both vocal and instrumental, raising Gounod, indeed, as a composer, to the highest pinnacle. The musically experienced in our community candidly declare that no such work has before left so marked an impression upon listeners. The success achieved by the Musical Union is mainly due to the untiring energy of its Conductor, Mr. R. T. Jefferies.

Between the two Concerts above-mentioned, Miss Alice Sydney Burvett has given several Piano Recitals at the Town Hall, to fair houses, with much success, her playing being considered by some local critics to be of the highest class. Her programme embraced compositions by Beethoven, Chopin, Thalberg, Gottschalk, and Kowalski.

The Brisbane Orchestral Society, now about twelve months old, conducted by Mr. H. J. Pollard, gave a satisfactory Concert during the past month, comprising the usual miscellaneous selection of vocal and instrumental music.

The latest-born Musical Society, the "Liedertafel," commenced by the Rev. E. Spicer, of this city, has passed into the hands of Herr Schmall, after giving one Concert of a promising, but far from note-perfect character. Although a new organisation, it is in point of fact but a repetition of the Old Orpheus Glee Club, which for many years discoursed sweet music in our midst, and then died out of existence.

#### MUSIC AT DARMSTADT.

(FROM OUR OWN CORRESPONDENT.)

AMONG the many musical entertainments of the season, the Concert of those admirable artists, Madame Norman Néruda and Mr. Charles Hallé, may indeed be called an event of particular interest. In one of Handel's Sonatas, Madame Néruda displayed her executive powers to great advantage, and was rewarded with overwhelming applause, but greater still was the admiration at the highly intellectual manner in which she interpreted it; and the well-

known assertion of Hans von Bülow's, that she is the only rival of Joachim, was fully confirmed by the splendid style in which she rendered the various pieces of the programme assigned to her. Mr. Chas. Hallé is a pianist of the good old school. He understands how to give every composition its true reading, and his playing, both with regard to brilliancy of execution and depth of poetic feeling, was thoroughly appreciated.

The last Concert of the "Musikverein," under the able direction of Herr Hofmusik-director C. Mangold, contained an exceptionally fine performance of Schumann's "Paradise and the Peri." The unfaded glow of oriental colouring and the melodious solo-parts, which were in excellent hands, left a lasting impression on the audience.

In a Concert of the Grossherzogliche Hof-Musik, which consisted of Schumann's Symphony in D minor, and some orchestral pieces of less importance, Mr. Mackenzie's orchestral ballad, "La belle dame sans merci," was one of the most interesting features. In this splendid work the composer displays unusual skill in the instrumentation, the various combinations being at once striking and highly original. It met with a very warm reception, and will surely make its way in the Concert rooms of Germany.

The last Concert of the Quartetverein included Haydn's Quartet in B major, the lovely Adagio and sprightly Finale in which gave infinitely greater satisfaction than Brahms's Sextet for stringed instruments in B major, a work which, on account of its heaviness and unclear forms, does not find many admirers.

There was a highly interesting programme at the second Concert of the Grossherzogliche Hof-Musik, the orchestral numbers being the Allegro and Adagio of the unfinished Symphony in B minor, by Schubert; the Vorspiel to "Parsifal," by R. Wagner, and Beethoven's Symphony in A major. The soloist of the evening, Fräulein Martha Remmert, gave unequivocal proofs of her high powers as a pianist in Weber's Polonaise, with orchestral accompaniment, and in Liszt's Fantaisie Hongroise.

The last novelty at the opera was Nessler's "Trompeter von Säckingen," which proved a complete success, not, however, on account of the music, which, on the whole, is trivial and wanting in originality, but rather owing to the libretto, which is founded on Scheffel's splendid poem of the same title, and the really magnificent *mise-en-scène*.

THE opening address delivered by Sir Herbert Oakeley, on the 4th ult., before the Edinburgh Association for the Education of Women, at the Music Class-room of the University, was so eloquent in its advocacy of the higher claims of music upon the attention of lady students, that we regret the impossibility of transferring a portion of his discourse to our columns. We may say, however, that the lecturer announced his intention of beginning at the rudiments of musical theory and proceeding "step by step to explain the chief chords in use." We congratulate the pupils upon having secured the services of so earnest and able a teacher.

IN connection with the approaching bi-centenary of Handel's birth, Mr. F. G. Edwards delivered his popular Concert-Lecture, "Glimpses into the Life and Character of Handel," at the Union Church, Putney, on the 13th ult. The musical illustrations comprised airs from Handel's oratorios; the so-called Largo, arranged for the violin; the slow movement from the Fourth Organ Concerto; and selections from the Water Music (Pianoforte). A large portrait of Handel, several *fac-simile* specimens of his handwriting, (including the *fac-simile* MS. of the "Messiah," kindly lent by Messrs. Novello, Ewer and Co.) were on view. There was a large audience.

THE first Vocal and Instrumental Concert of the North London Musical Society, was given at the Assembly Rooms, Stoke Newington, on Thursday, the 6th ult., before a large audience. The programme, which was selected from the works of Beethoven, Mendelssohn, Haydn, Gounod, Spohr, Schumann, &c., was rendered in a most satisfactory manner. The choir sang several pieces very ably, including Schumann's "Gipsy Life," and a Serenade "All go to rest," from the opera "The Golden Age," by Herr Heinrich Kreutz, the Musical Director of the Society.



THE Rev. Sir F. A. Gore Ouseley, professor of music in the University of Oxford, presented, on the 14th ult., in the Manchester Town Hall, the certificates awarded in the recent examinations in connection with the Society of Professional Musicians. In an address which he delivered on English music, Sir F. Ouseley said the tendency to imitate and copy foreign models was one of the principal difficulties which English musical art had had to encounter at almost every stage of its progress, and in the days of Handel it was developed to a most pernicious extent. What he desired was the formation of a real and genuine English school of musical art, and it would be indeed a glorious jewel in the crown of that Society if they could overcome this unpatriotic habit of servilely copying the composers of other countries, and thus foster national art by united action, by determined resistance to the demands of bad taste, and by wise organisation and suppression of all personal jealousies. We are glad to find eminent musicians like the Oxford Professor calling attention to the important subject of the future of English music; for, as he truly said, "probably at no previous time have there been greater facilities for its healthy growth." The members of the Society of Professional Musicians are evidently desirous of materially aiding what may now be termed a national movement; and it is the duty, therefore, of all earnest artists to encourage and sympathise with their efforts in the cause.

THE first Examination for the degree of Bachelor in Music at the University of Oxford will commence on Tuesday, January 27, 1885, at ten o'clock, in the Schools. Attention is directed to the following clause of the Statute (Statt. Univ., Tit. VI. Sect. III. § 1) relating to this Examination:—"Nemini sese examinandum sistere liceat, nisi qui aut Magistris Scholarum aut Examinatoribus in pravia quam vocant examinatione in Universitate Cantabrigiensi satisfecerit, aut testimonium a Delegatis secundum Statutum Tit. VIII. Sect. II. § 2, creatis acceperit, aut examinatus seniorum candidatorum qui non sunt de corpore Universitatis in literis Anglicis in Mathematica in lingua Latina et vel in lingua Græca vel in una saltem lingua moderna (videlicet Gallica vel Germanica vel Italica) satisfecerit: cuius rei testimonium exhibeatur Professore Musice." The names of gentlemen who intend to present themselves will be received by Mr. Geo. Parker, the Clerk of the Schools, on or before Tuesday, January 20, 1885, on payment of the statutable fee of £2. Candidates who are not already Members of the University must Matriculate before the day of Examination. Subjects of Examination: Harmony and Counterpoint, in not more than four parts. Text-books: Ouseley's "Treatise on Harmony," and his "Treatise on Counterpoint, Canon, and Fugue."

THE first performance in London of Mr. C. H. Lloyd's Cantata "Hero and Leander," took place at the Athenæum, Camden Road, N., on Tuesday evening, the 11th ult., under the direction of Mr. W. Henry Thomas. The soloists being Miss Marianne Fenna and Mr. Bridson, who were highly successful in the impassioned duet "Thou lovest me." The choruses were sung by the Tufnell Park Choral Society with much expression, the *nuances* in the epilogue, one of the best numbers of the work, being especially noticeable. Mr. Eaton Fanning's part-song "The Miller's Wooing" gave the choir an opportunity for vigorous singing, and a selection from "Acis and Galatea" showed that they could sing also with steadiness and precision. Miss Kate Fusselle, Miss Daisy Bayley and Mr. Fulkerson contributed solos, the first-named lady singing "O had I Jubal's lyre" in a very artistic manner. At the second Concert, on the 16th inst., "Hero and Leander" will be repeated, and Beethoven's "Engedi" will be given with orchestral accompaniments.

THE Birmingham Festival Committee have accepted a short work by Dr. Bridge for their next meeting. The composition is a setting of Tóplady's hymn "Rock of Ages" for baritone solo, chorus and orchestra. The Latin version of the Hymn is by Mr. Gladstone, to whom it is dedicated, by permission, and who "cordially wishes success to the work." The English words are also fitted to the music, but the Latin version will be given at Birmingham, Mr. Santley taking the solo.

DR. SPARK, the Organist of Leeds Town Hall, has given a series of Musical Lectures and Organ Recitals in Scotland during the past month with much success. On the 3rd ult., he gave the inaugural lecture at the Mechanics' Institute, Dumfries, the subject being "English Opera"; on the 4th he was at Galashiels, lecturing on the "Classical Masters"; on the 5th at Ayr, on "The National Ballad Music of England, Scotland, Ireland, and Wales"; on the 6th at Rothesay, on "Ballad Music"; and on the evening of the 7th he gave an Organ Recital in the new Public Hall in Stirling. To illustrate his lectures efficiently, Dr. Spark brought with him four admirable Yorkshire vocalists—Madame Evison, Miss E. Kennedy, Mr. Farrer Briggs, and Mr. G. Dodds.

THE usual Monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms, on the 7th ult. The chief feature in the programme was J. B. Van Bree's Cantata "St. Cecilia's Day." The solos were ably taken by Madame Wilson Osman, and the choruses were well sung by the choir. The glee, for male voices, "Hohenlinden" (Dr. T. Cooke), was particularly well sung. The other part-songs were "Now tramp o'er moss and fell" (Bishop), and "Awake! the starry midnight hour" (Mendelssohn). In the first part of the Concert songs were contributed by Madame Wilson Osman, Miss Alice Grey, Mr. A. M. Shepherd, and Mr. Thurley Beale. Mrs. Edmonds and Mr. F. R. Kinkead presided at the pianoforte, and Mr. Joseph Monday conducted.

THE sudden closing of Her Majesty's Theatre, after three or four performances of Italian Opera, absolves us from dealing critically with the rendering of the works presented. If Mr. Samuel Hayes be sincere in his desire to restore the prestige of a form of art of late somewhat discredited, he went about his task in the strangest possible manner. Three or four capable artists do not constitute an opera company, and the public now-a-days is somewhat exigent in the matters of orchestra, chorus, and scenic arrangements. We firmly believe that careful performances of opera in any language and at reasonable prices would meet with adequate support; but it cannot be said that Mr. Hayes met any of the conditions of success.

DURING the past month some very successful Popular Chamber Concerts have been given at the Highgate Literary and Scientific Institution, under the direction of Mr. Gilbert H. Betjemann. The music performed has been of a high-class character and excellently rendered by Messrs. G. H. Betjemann, Lewis Hann, C. W. Doyle, Charles Ould, G. R. Betjemann, J. Booth, Ebenezer Prout, and Charles S. Macpherson. Mr. G. H. Betjemann introduced violin solos at each Concert, and Mr. Ould also contributed cello solos. The solo vocalists were Miss Alexandra Ehrenberg, Madame Rose Hersee, and Miss Ada Doyle. Accompanists, Mr. G. R. Betjemann and Mr. C. H. Ould.

THE members of the Wood Green Choral Society gave their first Concert on Thursday evening the 20th ult., at the Masonic Hall, Wood Green. F. Cowen's Cantata "The Rose Maiden" formed the first part of the programme, the solos being well rendered by Miss Kate Coldrey, Miss Amy Sargent, Mr. W. Glazier, and Mr. Joseph Wilson. The choruses were given with much vigour and precision. The second part consisted of a miscellaneous selection, the above named vocalists, with the addition of Miss Elfrida Roberts and Miss Jessie Dinsdale being the soloists. Mr. A. J. Hadrill ably presided at the pianoforte, and Mr. Plant Coldrey conducted.

UNDER the direction of Fräulein Anna Vogt (Mrs. Henry Clark), a Concert by the students of the London Organ School and International College of Music was given at Princes' Hall, Piccadilly, on Tuesday evening, the 4th ult. Results highly creditable to the College were displayed by the pupils. Miss Alice Seymour, Monsieur J. A. Anschütz, and Signor Luigi Meo also assisted.

THE Schumann Society of Detroit, Mich., U.S., will give its first grand Concert of the season on the 6th inst., assisted by foreign artists and local talent. Two other Concerts will take place before next summer, the full orchestral accompaniment being a great attraction. Mr. J. de Zielinski ably directs the chorus and orchestra.

At the Harvest Festival at St. John's Church, Bethnal Green, on October 30, there was an orchestra of 29 performers, in addition to the Organ. The Magnificat and Nunc dimittis were Stainer in F, the anthem "I will give thanks," (Barnby) and "The heavens are telling" (Creation). The voluntaries before and after service were "Marche Romaine" (Gounod) and "Cornelius" March (Mendelssohn) for orchestra and organ. Mr. Henry J. Baker, Organist and Choirmaster of St. Michael Bowes, Southgate, presided at the organ, and Mr. W. H. Ward, Organist of the church, conducted.

THE Monthly Organ Recital, at St. John's the Evangelist, Waterloo Road, was given on Tuesday, the 11th ult., by Mr. James Higgs, Mus. Bac., Oxon., Organist of St. Andrew's, Holborn. The programme included Handel's Overture to "Esther," Bach's G minor Fugue, Mendelssohn's Sonata in B flat (No. 4), a Larghetto for the organ, by Dr. F. E. Gladstone, Köhler's well-known Andante and Variations, and the Overture to Spohr's "Last Judgment." Mr. Higgs's playing was marked by great breadth of style. The vocalists were Miss Sussetta Fenn and Mr. Sinclair Dunn.

THE Apollo Musical Club, Chicago, announces three Concerts, under the direction of Mr. William L. Tomlins, for the season of 1884-5. At the first, Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise"—with Miss Emma Juch, Miss Emily Winant, Mr. Whitney Mockridge, Mr. Clarence E. Hay and Mr. Clarence Eddy as soloists—will be performed; at the second, Max Bruch's "Frithjof" and miscellaneous selections for male voices, including the Prize Songs composed for the Apollo Musical Club; and at the third, Mendelssohn's "Elijah." The season commences on the 11th inst.

A PERFORMANCE of Mendelssohn's "Antigone" was given on October 28 at the Walworth Institution, under the direction of Mr. W. J. S. Gadsby. The choruses were capitally sung by a choir of about twenty-five, the "Hymn to Bacchus" especially being given with great spirit and energy. Miss Ada Mellon was very successful in her delivery of *Antigone's* lines, and met with great favour at the hands of the audience. Besides conducting the choral portions of the work, Mr. Gadsby recited the part of *Creon*, and the remaining six characters were capably rendered. Mr. W. W. Hedgcock accompanied.

A PRIVATE Invitation Concert, inaugurating the reopening of Brixton Hall, was given by the proprietor, Mr. R. J. Chard, on Tuesday evening, the 18th ult. The vocalists were Miss Margaret Cockburn, Miss Spenser Jones, Mr. Edward Dalzell, and Mr. James Budd. Instrumental selections were played by the band of the Grenadier Guards, under the conductorship of Mr. Dan Godfrey. Mr. Turle Lee accompanied. In addition to other important improvements, a large organ, by Messrs. Gray and Davison, is in course of erection.

MADAME EVANS-WARWICK gave an evening Concert on October 30, at Ladbroke Hall, assisted by Miss José Sherrington, Madame Adeline Paget, Madame Vera (pupil of Madame Evans-Warwick), Madame Gwynne, Mr. Reginald Groome, Mr. Herbert Jay, and Mr. Egbert Roberts. Solo pianists, Herr George Asch and Mr. Archie Evans; violin, Mr. Basil Althaus; Conductors, Mr. Charles Evans and Mr. Edward Holmes. Madame Evans-Warwick also gave a Concert at the Royal Victoria Coffee Hall on the 6th ult.

THE first Concert of the eighth season of the Lavender Hill Choral Society was given on the 18th ult. The chief feature in the programme was Anderton's Cantata the "Wreck of the Hesperus," in which both solos and choruses were very well rendered, the former being taken by Miss Jessie Ross, Mr. W. Dyffryn and Mr. C. Ortnier. Miss Edith Aloof, Miss Wallis, and Miss Stammers also contributed to the programme. Mr. J. R. Jekyll conducted, and Miss Minnie Bird accompanied.

THE first volume of "Pitman's Musical Monthly," which has just been forwarded to us, handsomely bound, contains a good collection of popular vocal and instrumental music, with criticisms upon passing events both in town and country. The work is well got up and deserving of support.

THE Free Concerts at Whitefield's Tabernacle, Tottenham Court Road, have been resumed during the past two months, and the building has been filled to its utmost capacity on each occasion. The programmes are of a popular character, and consist of vocal solos, interspersed with solos for violin, organ, and pianoforte, artists well known in the musical profession being engaged on each evening. The Concerts, which will be carried on through the winter months, are under the direction of the Organist, Mr. Arthur Dorey.

THE prospectus of the Finsbury Choral Association, under the conductorship of Mr. C. J. Dale, has been forwarded to us too late for notice of the inaugural *Conversazione*, at which several artists of eminence assisted. The first Concert was announced to take place on the 27th ult., at Holloway Hall, and the two remaining ones of the session on February 12 and March 26, 1885. The vocalists already engaged are Miss Marianne Fenna, Miss Fusselle, Miss Eliza Thomas, Mr. Arthur Thompson, Mr. Redfern Hollins, Mr. Hilton, and Mr. Bridson.

A CONCERT of Sacred Music was given at Lower Tooting Union Church, under the direction of Mr. James H. Weager, on Thursday, October 30. The principal vocalists were Miss Clara Marni, R.A.M., and Miss Wollaston, both of whom were highly effective in the solos allotted to them. Miss Fleishman contributed a violin solo; and duets for pianoforte and American organ were played by Mrs. Weager and Mr. C. J. Viner. The choral portion of the programme was rendered by members of the Borough of Hackney Choral Association.

THE members of the Grosvenor Choral Society gave their 153rd Monthly Concert at the Grosvenor Hall, on Friday, the 21st ult. The programme consisted of a good miscellaneous selection. The solo vocalists were Miss Kate Winifred Payne, R.A.M., Madame Alice Woodruffe, Mrs. Isabel Browning, Miss Minna Graham, Mr. Hirwen Jones, and Mr. Arthur Roach. Mr. H. C. Tonkin played two violin solos with much success. Mrs. T. P. Frame accompanied and Mr. David Woodhouse conducted with their usual ability.

THE Rev. J. Thomas, M.A., who died at his residence in Huddersfield, on October 25, was well known by professional and amateur musicians in the North of England. He was the founder of the Fitzwilliam Street Philharmonic Society; and took much interest in the cultivation of music in Sunday Schools. He was also an excellent musician, and a good violin player, taking a leading part in Chamber and Orchestral Concerts, and composing and arranging for local bands and Festivals. His loss is deeply felt by a large circle of friends.

THE Kyrie Choir gave a performance of the "Creation," on the 6th ult., in St. Clement's Church, Notting Hill. The principal vocalists were Miss Annie Selous, Mr. John Probert, and Mr. James Blackney. The Choir gave a second performance of the Oratorio in St. Bride's, Fleet Street, on the 19th ult., the soloists being Miss Edith Phillips, Mr. Reginald Groome, and Mr. Albert Orme. Mr. Malcolm Lawson conducted, and Mr. E. H. Turpin accompanied on the organ on both occasions.

AN Organ Recital was given at St. Saviour's, South Hampstead, on the 12th ult., by Mr. Arthur J. Greenish, F.C.O., in aid of the Organ Restoration and Church Repair Fund. The programme included the following interesting selection:—Occasional Overture (Handel); Andante con Moto (Hoyte); Allegro Pomposo (Smart); Cavatina (Raff); Toccata and Fugue, D minor (J. S. Bach); Romanza in G (Beethoven); Fanfare (Lemmens); Marche Religieuse (Chauvet); Offertoire (Batiste).

MISS FLORENCE WYDFORD'S Annual Concert took place at the Horns Assembly Rooms, on the 13th ult., and proved very successful. Miss Wydford was assisted by Miss Agnes Larkcom, Mrs. M. Clark, Mr. Thurley Beale, Mr. Cannon, and Mr. Bayne. Mr. Merton Clark was an efficient accompanist.

SPOHR'S "Last Judgment" will be sung at St. John's Church, Waterloo Road, on the three Thursdays of Advent (the 4th, 11th, and 18th inst.), after shortened Evensong, at eight p.m.

A VERY successful Concert was given by the North London High School for Boys, at the Hampstead Vestry Hall, on the 14th ult., when Edmund Rogers's humorous Cantata "Beauty and the Beast" was performed by the Orchestral Band and Chorus of the school, numbering over one hundred performers. The artists engaged were Misses Edith Welding and Marie Hayward; Mr. A. S. Pardon and Herr Conrad Formes. Mr. Septimus Payne, the Head Master, conducted.

THE Ballad Concert given in the Royal Victoria Coffee Hall, Waterloo Road, on the 20th ult., under the direction of Miss Clara Wollaston, was a decided success. The vocalists were Madame Clara West, Miss C. Wollaston, Miss Lottie West, Mr. Arthur Weston, Mr. James Bayne, and Mr. G. A. Pritchard; solo violinist, Miss Colvina Waite; solo pianist, Mr. W. West; accompanists, Messrs. Pritchard and West.

THE Civil Service Vocal Union's first Smoking Concert of the season was held at the Freemasons' Tavern on Thursday evening, the 20th ult. The programme comprised some well rendered part-music, and solos were successfully sung by Messrs. Schartau, A. E. Twiss, C. Chilley, and A. B. Eady. Flute solos were played by Mr. C. Spencer West, and Mr. J. H. Maunder conducted.

WE regret to announce the death of Mr. Joseph Skeaf, a well-known professor of music in Liverpool, which took place on the 1st ult. Mr. Skeaf has had several pupils who have obtained high honours, and was recognised as an able and earnest teacher. He held the post of Organist for many years in the New Jerusalem Church, Bedford Street, and his name will be long remembered in connection with the Saturday Evening Concerts.

THE prospectus of the Luton Choral Society (Conductor, Mr. Charles Inwards) announces for its eighteenth season (1884-5) three Concerts, commencing on the 15th inst. The works selected for performance are Mendelssohn's "St. Paul," Haydn's "Creation," and Handel's "Messiah." Special efforts will be made by the Society to give an efficient rendering to the last-named Oratorio, in honour of the bicentenary of the composer's birth.

ON the 20th ult. Gaul's Cantata "Ruth" was given in the Trinity Presbyterian Church, Maryland Point, Stratford, by the choir, assisted by a few friends. The soloists were Miss Lines, Miss Amy Egerton, and Mr. Laird Donald; Miss Kendall and Mr. H. A. Donald presiding at the pianoforte and organ respectively. Mr. H. T. Minter was the Conductor.

A CONCERT was given on Tuesday evening, the 4th ult., in the Pentonville Road Congregational Church. The vocalists were Miss Rees, Miss M. L. Evans, Miss Ellen Chapman, Mr. W. A. Ashton, and Mr. Dyved Lewis. Organ solos were given by Mr. Closs, and Mr. Marsh contributed a violin solo. The pianoforte solos by Miss Josephine Agabeg were received with rapturous applause.

THE Weekly Organ Recitals at the Church of St. Nicholas, Cole Abbey, Queen Victoria Street, have been given during the past month as follows: On the 11th ult., by Mr. W. H. Stocks (Enfield); on the 18th (in lieu of the 4th, when the organ was unplayable), by Mr. C. E. Miller; and on the 25th, by Mr. James Hallé. They will be continued during the present month, at one p.m., on Tuesdays.

THE third of the series of popular entertainments, at the Kentish Town Institute, took place on the 11th ult. The vocalists were Miss Minnie Oliver, Miss L. Wicks, Mr. Edwyn Bishop, and Mr. F. Pawley. Miss Jessie Taylor contributed a pleasing pianoforte solo of her own composition, and Mr. A. C. Schäfer ably filled the post of accompanist throughout.

DR. GLADSTONE'S Oratorio "Philippi" will be performed by the Gloucester Choral Society on the 9th inst. The work will be given with full orchestral accompaniments, the band and chorus numbering 200, and will be conducted by the composer.

SOHR's Last Judgment will be sung at St. Paul's Cathedral on Tuesday evening the 2nd inst. The service commences at seven.

A HIGHLY successful Concert was given at the Town Hall, Bermondsey, by the Popular Ballad Concerts Committee, on Monday evening, the 24th ult. The band of the Grenadier Guards performed several selections under Mr. Dan Godfrey, and the vocalists were Madame Hirleman, Miss Eleanor Rees, Messrs. Tapley, Ewans and Rousbey. Mr. W. Henry Thomas was, as usual, the Conductor.

A SPECIAL Service will be held in St. Margaret's Church, Westminster, on the 4th inst., at 7.30. Dr. Bridge's "Hymn to the Creator" will be performed with string band and augmented choir. Dr. Gladstone will conduct. At the end of the Service Dr. Bridge will play one of Handel's Organ Concertos.

IN consequence of the Christmas holidays, it will be necessary for us to print the January number some days earlier than usual. All matter and advertisements intended for insertion in this number should, therefore, reach the office on or before the 20th inst.

IT is said that a legacy of 6,000,000 roubles has been bequeathed to the pianist, Madame Menter, by the Russian millionaire, Baron de Stieglitz.

## REVIEWS.

*Notes on the Cultivation of Choral Music and the Oratorio Society of New York.* By H. E. Krehbiel.

[New York: Edward Schuberth and Co.]

IN the October number of the MUSICAL TIMES we alluded, in an "Occasional Note," to this book, quoting the remark that "one hundred and fourteen years ago there was not in all musical Europe a single amateur Choral Society," and also the highly complimentary allusion to the state of Choral Music in the manufacturing towns of England. The work is now before us; and although no doubt it possesses very decided local interest, so admirably is it written, and so exhaustively has the author treated his subject, that we have little doubt of the wide acceptance of the Treatise outside the musical cities of America, and more especially in that the musical cultivation of which Mr. Krehbiel so warmly and so justly extols. In his Preface the author truly says, "The singing Societies of Germany, by their diffusion of knowledge concerning the masterpieces of choral composition, and their nurture of a warm interest in music, were, beyond question, the most potent of the factors employed in the work of lifting that country to the eminence which it now occupies in music. The composers of the Viennese School of the eighteenth century wrested the supremacy from Italy by the virtue that lay in the freshness, vigour, and richness of their creations; these creations became the models for the succeeding generations, and the composers became the musical law-givers; but for the cultivation of the national musical spirit which established the conservatoires, orchestras, and choirs in which artists were educated in a manner that enabled them to maintain its proud supremacy, Germany rested, in a great measure, upon the impulse which went out from the crowning achievement of Fasch, the accompanist at the Court of Frederick the Great, of Prussia. To-day there are in the country that gave birth to this movement three hundred cities and towns with singing societies and orchestras engaged in performing the best music written." It must be remembered that Fasch was the founder of the *Singakademie*, and we quite agree with Mr. Krehbiel's assertion that this institution "has remained a model for all singing societies up to the present time." Tracing the progress of the several choral associations in New York which preceded the birth of the "Oratorio Society," many acute remarks are made concerning the causes which led to their dissolution. No doubt a review of these failures has been of inestimable service in laying the foundation of the Society which has done so much to promote a love for sacred music in America; and we quote the final sentence of the work before us in proof, not only of the high position the Society has attained, but of the effect of its example in other musical centres: "If, as Goethe says, it is the curse of a wicked deed that it must go on giving birth to new wickednesses, it is also the blessing of a virtuous act that many virtues follow in its train. The measure of merit

due to the Oratorio Society is not full when the record of its direct accomplishment is written—there remain the products of its influence. Mr. Thomas's Chorus Society can fairly be counted amongst its fruits, and it has either stimulated to new life or caused the organization of a number of societies in Newark, Jersey City, Nyack, Rochester, and other places." Mr. Krehbiel (who is, we believe, musical critic of the *New York Tribune*) has done good service by the publication of this book; and we commend it to the attention of all who take interest in the healthy progress of choral music.

*Requiem (H moll) für vier Solostimmen, Chor, und grosses Orchester.* Auf den lateinischen Text componirt von Felix Draeseke (Op. 22). [Leipzig: Kistner.]

THE name of Herr Draeseke is one which has not yet made its way in England, though the composer is by no means a young man, having been born in 1835 at Coburg. We are not in a position to give much information about him, as the biographical notices to which we have access are very scanty. We learn from Mendel's "Conversations-Lexicon" that he was educated at the Conservatoire in Leipzig, whence he went to Weimar, where he became intimate with Liszt and his pupils, especially Hans von Bülow. The article from which we obtain our information speaks of him as a "talented but highly eccentric composer," and sums up its notice by stating that the great fault of his works are diffuseness and irregularity of form, concluding with the expression of the hope that when the composer has passed through the period of youthful exuberance he may produce something more important and more valuable.

It is impossible to pronounce a final opinion upon any work so elaborate in character as the "Requiem" now before us from a mere reading of the vocal score, especially as the accompaniment contains no indications of the instrumentation. Besides this, it must be remembered that in nearly all modern music many passages will be found, of which the most experienced musician can hardly realise the full effect without hearing them, to say nothing of the well-known fact that many things sound better than they look on paper. Our remarks on Herr Draeseke's work must therefore be taken with a certain amount of reserve. Still, there are leading characteristics of the music about which it is hardly possible to be greatly mistaken. Foremost among these are the vagueness and irregularity of the forms, and the undecided tonality. For example, the opening movement commences with a "ground bass" of five bars in length, first given out by the basses alone, after which the solo voices enter in succession. This would be an intelligible enough way of beginning but for the fact that the ground bass itself cannot be said to be in any key. It certainly commences and ends in B minor; but an A natural and a C natural, which are foreign to that key, are introduced in such a manner as to disturb all the feeling of tonality, and in the first three pages of the movement there are hardly two consecutive bars in the same key. Again, while there are several movements in the work, which are obviously intended as fugues, there is not a single one of these in which the subject receives its correct answer. This probably results from the fact that the subjects themselves are too vague to convey a distinct impression of either a tonic or dominant key. Take, for instance, the theme of the "Kyrie"—



It would be difficult to say whether this is meant to be in B minor or in D major; from the fact that the answer commences on B, we presume the former, though then the A natural is out of the key; but if it is in B minor, the C sharp at the end of the second bar should be answered by G sharp, whereas we find G natural. Another explanation may of course be that the subject is in the old Æolian mode; but if this view be taken, the answer is still incorrect, and the subject unsatisfactory from its vagueness. The same unclearness of form characterises to a greater or less extent the whole work. Strained, harsh, and positively ugly modulations are of constant occurrence,

and we honestly confess that we have seldom examined a new composition with more regret and even irritation at misapplied and wasted talent. That the work is clever we do not deny; occasionally Herr Draeseke has natural and even pleasing ideas; but the constant effort to be new, at whatever cost, makes the music most unpleasant to listen to. It is of course possible, perhaps even probable, that many things would sound less harsh when the dissonances were allotted to different qualities of orchestral tone than when they are played on the piano; and, as we have already said, we give our opinion of the work with some reserve. We see that the "Requiem" is announced to be given in London during the present season by the London Musical Society, and shall be very glad if the performance shall cause us to modify the unfavourable view of the music which we have derived from its perusal.

#### Primers of Musical Biography.

*Gioacchino Rossini.* By Joseph Bennett.

[Novello, Ewer and Co.]

THE prospectus of these Primers of Musical Biography tells us how the series of papers in THE MUSICAL TIMES, originally entitled "The Great Composers, sketched by themselves," grew under the hand of their author until they became complete biographies, and that the favour with which they were received led to their publication in a separate form, several additions being made to those written under the early title. In their present shape they will certainly prove highly valuable to the musical student, as well as to the many who desire to know something of the character of those who have by their compositions so thoroughly won their sympathy. The life of Rossini traces the composer's career with remarkable minuteness, considering the space at the disposal of the author, several extracts from the musical journals of the time materially aiding the interest of the narrative. Many of the anecdotes scattered throughout the volume are extremely good, the following, even if not true, being sufficiently characteristic of Rossini's *sang froid* to be quoted: "On one occasion, as the Monarch (George IV.) and Rossini were engaged in singing a *buffo* duet, the august bass stopped, exclaiming that he was wrong in the time. 'Sire,' answered the composer, 'you have the right to do what you please. Go on; I will follow you, even to the tomb.' Go on they did, the royal performer at his sweet will, the other in courtly attendance."

*Ye Gallant Men of England.* Four-part Song.

*The Moorland Witch.* Four-part Song.

Poetry by Edwin Waugh. Composed by Edward Hecht.

[Novello, Ewer and Co.]

THESE two compositions (published in the second series of "Novello's Part-Song Book") are favourable examples of Mr. Hecht's style, and will form welcome additions to the *répertoire* of Choral Societies. The first has an appropriately bold theme, most artistically harmonised, and with some effective changes of key. The very quaint words of the second song have received a truly sympathetic setting. The alternations between 2-4 and 6-8 rhythms are extremely happy, and a characteristic use is made of the "chord of the thirteenth," where the phrase closes in the major key. There are many good points in this well-considered vocal piece which will fully repay careful practice.

*Te Deum and Benedictus in F.* By Charles L. Williams.

[Novello, Ewer and Co.]

THE organist of Gloucester Cathedral states that in this Service he has made use of the ancient plain song of the Church. This is true; but only in a limited sense. Some passages have a pleasantly archaic character, but the greater part of the music is essentially modern, more particularly in certain very abrupt transitions of key. In this respect the "Benedictus" is more advanced than the "Te Deum," but we prefer the latter to the former, as containing the most striking points. Mention may be made of the treatment of the words "The sharpness of death," and "in glory everlasting," as two out of several effective episodes. Though the voices are occasionally divided into eight parts, the counterpoint is for the most part note against note, and the Service is neither too difficult nor too elaborate for ordinary use.



*Praeludium und Fuge für zwei Pianoforte. Sonata in D minor for the Organ.* By W. Battison Haynes. [Leipzig: F. Kistner. London: Novello, Ewer & Co.]

THE composer of these works is not the talented organist of the Priory Church at Malvern, but a nephew of the same, who, we believe, has studied at Leipzig. A sound musical training in Germany generally leaves its impress on young musicians, and Mr. Haynes is no exception to the rule. The Prelude and Fugue for pianoforte is numbered Op. 6, and the work bears internal evidence of the composer's knowledge of, and admiration for, the music of Brahms. The key is E flat, and the prelude is a movement in condensed sonata form, the bold and dignified first subject, which is elaborated at some length, contrasting effectively with the suave and melodious second theme. There is no working out, and the end is quickly reached after the return of the second subject in the tonic key. The fugue subject, in 6-8 time, does not promise well, and the development is not marked by any noteworthy display of scientific device, but as abstract music it is effective, particularly the peroration. The Organ Sonata, Op. 11, is a work of even greater promise. It opens with a solemn *largo* based upon the principal subject of the succeeding *allegro risoluto*. This movement is worked out at considerable length and with much energy and breadth of style, the form being strictly symphonic. When its stormy course has been run we have an *andante cantabile* in B flat, 6-8 time, in welcome contrast, this portion of the work being written with considerable melodic charm and grace. The next section is a *scherzo*, in G minor, 3-4 time. The term *scherzo* applied to any music for the king of instruments may seem inappropriate, but Mr. Haynes's example is vigorous rather than light and playful, and though it shows a good deal of orchestral feeling it cannot be said to be unsuited to the organ. In form it is again strictly orthodox, the *trio* or *intermezzo* being in E flat, *poco meno mosso*. The *finale* is a lengthy fugue based on a simple and well marked subject, and elaborated with as much contrapuntal skill as knowledge of musical effect. The coda is especially striking and worthily closes a work which we may, without hesitation, describe as a very important addition to the repertory of the first-class organist. We say first class advisedly, for Mr. Haynes does not spare his executant, many of the passages, both for manuals and pedal, being of considerable difficulty. Marks of expression are given, but the registering is left to the taste and fancy of the player, as in Mendelssohn's organ works. Mr. Haynes is undoubtedly a composer of great promise, and further essays from his pen will be looked for with interest.

*Holiday Songs.* Written by Mrs. Alexander; and set to Music by Lady Arthur Hill. [Novello, Ewer and Co.]

AMONGST the juvenile Christmas lyrical offerings so temptingly appealing to the many parents and guardians whose hearts and purses are open to holiday influences, the elegant volume before us must take high rank, not only on account of the charmingly melodious, yet unpretending, music contributed by a composer whose vocal pieces have already secured her a cordial welcome, but because of the pure and simple poetry to which it is set. If from the twelve songs contained in the book we especially mention "All things bright and beautiful," "An early Cowslip," "Dreams," "At Sunset," "The Seasons," "Longings," and "In the Distance" (adapted from Lady Hill's popular ballad "In the gloaming"), it is simply that we claim the right, as reviewers, to name our especial favourites; but we are perfectly ready to have our judgment overruled by a nursery jury, freely admitting as we do, that the work is a little cask of gems. Something, too, must be said in praise of the artistic manner in which the songs are treated, both in the harmonies and accompaniments; for we hold the faith that good music should be sought for in small as well as in large compositions, and that "Holiday Songs," therefore, ought to live long after the holidays are over, and even be looked back to with pleasure in after years. The work, which is dedicated, by permission, to Her Royal Highness the Princess of Wales, has a Title-page and Frontispiece beautifully illustrated in colours, both appropriately representing child-life amidst lovely and sympathetic country surroundings.

*Novello, Ewer and Co.'s Music Primers.* Edited by Dr. Stainer.

*Double Scales, systematically fingered.* A supplement to all existing Pianoforte Schools. By Franklin Taylor. [Novello, Ewer and Co.]

THIS new number of Novello's "Music Primers" is designed to set at rest the question of fingering double scales, upon which subject, unfortunately, such a diversity of opinion at present exists. Mr. Franklin Taylor is doubtless a high authority; but as he admits that no two teachers agree entirely on the method to be adopted, we fear that he will find it extremely difficult to establish the system he here advocates. Unquestionably a uniformity of fingering is most desirable; but considering that even the scale of C in thirds, where no black key intervenes, is fingered differently by various masters of technique, it is scarcely likely that any definite system for all the scales will receive universal acceptance. Mr. Taylor bases his system upon the proposition that "since the right and left hands are the exact counterparts of each other, but reversed, so the fingering which is good for one hand must be good for the other, but in the reverse direction, the right hand executing ascending that which the left hand executes descending, and *vice versa*." This idea is well and conscientiously worked out, and we feel convinced that so thoughtful a book will receive that attention from the profession which it undoubtedly deserves.

*Children's Voices.* A Book of Simple Songs. Set to music by Robert B. Addison. Illustrated by Harriet M. Bennett. [London: Hildesheimer and Faulkner.]

AS the season is approaching when "Children's Voices" will claim the right to be heard, this book may be cordially recommended as an excellent vehicle for their utterance, both music and poetry being precisely what we should choose as a Christmas present for juvenile songsters. We have before spoken in high terms of the more important compositions of Mr. Addison, and have now much pleasure in bearing testimony to the excessive merit of his more unpretending work; for every song in this elegant little volume, although simple, as such nursery ditties should be, is touched with an artistic hand, and will please the musical, as well as the unmusical, listener. The illustrations are exquisite throughout; and the general plan of the book does the utmost credit to all concerned in its arrangement.

*Magnificat and Nunc Dimittis in B flat.* By F. W. Saville. [Weekes and Co.]

THE gift of melody exceeds in value all other natural musical endowments, and Mr. Saville evidently possesses it. This Service is characterised by a flow of tune, and the harmonies sometimes remind one of Spohr. He is too fond of chromatic passing notes, and in some places the dignity of style which should pervade church music is scarcely maintained. On the whole, however, the merits of this setting outweigh the defects, and with congregations it would certainly be popular.

#### FOREIGN NOTES.

AT Cologne the first of the famous Gürzenich-Concerts—so called from the locality in which they are held—of the present season took place on October 28 under the direction of Dr. Wüllner, the successor of Dr. Ferdinand Hiller as principal of the Cologne conservatorium, and also as Conductor of the Concert institution in question. Under the new régime a complete change is likely to be effected in the general character of these Concerts. Dr. Hiller, by virtue of his great and undisputed merits as a musician, has exercised for many years past something very like a dictatorship in matters musical in the Rhinish Cathedral town, whose inhabitants were fain to submit to his personal likes and dislikes in the Concert-room. Wagner, amongst other modern composers, was severely excluded from the Gürzenich when Dr. Hiller wielded the bâton; yet his audience cherished a sneaking desire for an occasional taste of the forbidden fruit, but dared not give it utterance. Since the retirement of the veteran master from the Institution, matters in this respect have, however, taken a different turn, and for the first time in the annals of these Concerts, the gorgeous and festive strains of

Wagner's Overture to "Die Meistersinger" resounded in the hall of the Gürzenich, and were applauded to the echo, on the opening night above referred to. In numerous other directions, too, Dr. Wüllner is said to have already succeeded in infusing a new spirit into the musical life of a city which is justly looked upon as an important centre of the art in Germany. All honour to Dr. Hiller in his well-earned retirement from a long public career he may well look back upon with just feelings of satisfaction and pride. But modern progress in the art, or at least the semblance thereof, as represented in the spirit of the age, will assert itself, and sooner or later claim recognition in every community; and the city of Cologne may be congratulated upon the acquisition of a musician who is likely to guide these aspirations with a firm and moderate hand.

Reports received by us from Hamburg respecting the first performance at the Stadt-Theater, on the 11th ult., of Rubinstein's operatic novelty "Der Papagei" (referred to in our last number) speak of "a very sympathetic reception" of the work on the part of the public, who "repeatedly called both composer and performers before the curtain"—not a very unusual compliment now-a-days to be bestowed at a first performance, though scarcely a criterion as to actual success. It is strange, however, whatever the ultimate verdict upon this latest production by the genial composer may be, that the operatic works of Rubinstein should be so much neglected almost everywhere outside of his native country, Russia. About this time last year two operatic novelties from his pen were brought out by the enterprising *impresario*, Herr Pollini, likewise at the Hamburg Theatre. One, the biblical-drama entitled "Sulamith" (constructed upon similar lines underlying those of Mr. Mackenzie's "Rose of Sharon") is a work of no ordinary merit, saturated with rich Oriental colouring, musically, and by no means devoid of dramatic coherence, albeit divided by the compiler of the libretto (Julius Rodenberg) into a series of tableaux. The choruses form a distinct feature in the work, and some of them, notably those for female voices only, contain passages of great beauty. The performance, as the writer, who was present on the first occasion, can testify, was on the whole an excellent one, and its reception sufficiently enthusiastic to warrant the prediction that one or the other of Herr Pollini's German colleagues would soon follow the initiative given by him and include the successful novelty in his *répertoire*. The other work above alluded to, by the Russian composer, and produced in conjunction with "Sulamith," at the Hamburg Theatre last year, was a humorous trifle of a, perhaps, deservedly ephemeral character, entitled "Unter Räubern" (Among Robbers); which, however, appeared to find much favour with a certain portion of the audience. Taking into consideration the very pertinent question of the opposite tastes prevailing amongst modern audiences, and which has been so cleverly met by the versatile composer of the two diametrically opposed compositions just referred to, we may reasonably be surprised why they have not been heard of outside Hamburg. It is true that the composer's "Nero" has recently been placed upon the *répertoire* of the Operas of Brussels and of Ghent; but what, we may ask, is that amongst so many emanating from the same source, which have been "successfully brought out" during, say, the last ten years in one country or another?

Herr August Bungert, whose name has been mentioned in these columns in connection with the performance, at Leipzig, of his opera "Die Studenten von Salamanka," is just now engaged upon the elaboration of a most ambitious work. Following in the footsteps of Richard Wagner, Herr Bungert has recently completed the book of what is intended to take the form of a musical tetralogy, entitled "The Homeric World," each main division of which is to be complete in itself, for the purpose of separate performance. The poet-composer, as we must call him (though he has yet to win his spurs in the double capacity indicated), is at present staying at Creuznach, where lately he recited to a private audience the dramas appertaining to his entire work. According to a paragraph in the *Neue Zeitschrift für Musik*, the reading produced a very marked impression, and the general opinion was that great things may be expected upon the final com-

pletion of the undertaking. Herr Bungert has already proved himself a composer of no ordinary merit both in his Symphonic poem entitled "Auf der Wartburg," and in the opera above referred to. But his apparently equally remarkable poetic gifts have been a surprise even to his friends, and much interest is felt in the progress of the Tetralogy.

At a Concert recently given at Frankfort by Dr. Hans von Bülow, with his celebrated Meiningen orchestra, the programme included the second Pianoforte Concerto by Brahms. The eminent pianist-conductor played the pianoforte part of the work, and, for the purpose probably of demonstrating the superiority of his orchestra, that body of instrumentalists went through the orchestral portions of the Concerto without the aid of a Conductor, and likewise without a hitch. The feat produced the intended "sensation," and its accomplishment is, of course, now making the round of German papers. Without disparaging in the least the well known merits of the Meiningen artists, it would probably not be very difficult to find other orchestral bodies with whom a similar experiment could be successfully tried. But if so, it may be asked by an unsophisticated musical public, *cui bono?*

A young pianist, Herr Arthur Friedheim, has recently attracted considerable attention by his masterly performances both at Berlin and other German musical centres. Herr Friedheim is a pupil of Franz Liszt, and a brilliant career is predicted for him by those most competent to judge.

A new opera, by Felix Draeseke, entitled "Gudrun," was performed, for the first time, on the 5th ult., at the Royal Theatre of Hanover, and achieved an unmistakably great success. The work, the subject of which has been treated at least half a dozen times during the last twenty years by German composers, either in the form of opera or cantata, is said to be one of the most important additions to modern musico-dramatic literature.

An interesting discourse was delivered, on the 7th ult., at a meeting of the Berlin *Tonkünstler-Verein*, by Herr Wilhelm Tappert, on the subject of the history of musical notation. The speaker, who has been for a number of years engaged upon the elucidation of a subject so interesting to the music historian, was favoured by a numerous and appreciative audience, who expressed a wish that the results of Herr Tappert's investigations should be made generally accessible in book form, an undertaking which, having regard to the numerous musical specimens required to be interspersed in the text for the purpose of illustration, would probably meet with serious objections on the part of private publishers. It is therefore proposed to use the influence of the Society in order to insure the publication of so important a work at Government expense.

At the Weimar Hof-Theater, where it was originally brought out some time since, M. Saint-Saëns's Opera "Samson and Delila" has recently been revived with considerable success.

A monument is shortly to be erected to Joseph Haydn in the Esterhazy Garden, situate in one of the suburbs of Vienna. The statue of the composer, which will form the principal part of the design, is nearly completed and is the work of Herr Heinrich Natter.

A successful first performance of Boito's Opera "Mefistofele" took place on the 9th ult., at the Stuttgart Hof-Theater, where the work is likely to remain permanently in the *répertoire*.

We extract the following from the Leipzig *Signale*: "Three interesting jubilee performances are impending at the Berlin Opera—viz., the 500th production at that institution of Weber's 'Freischütz,' the 200th of Meyerbeer's 'Prophet,' and the 100th of Spohr's 'Jessonda.' According to arrangements now in progress, the 500th performance of the most popular German opera more especially will assume a festive character, with all the best artists of the establishment contributing to its worthy rendering."

By permission of the German emperor, special performances are to be held at the State-subsidized theatres of Berlin, Hanover, Cassel, and Wiesbaden for the benefit of the fund now being raised for the purpose of erecting a monument to Carl Maria von Weber in his native town, Eutin, in Holstein.

The *Musikalisches Centralblatt*, of Leipzig, a journal to which we have occasionally referred in these columns, has ceased to exist.

Three special performances of Wagner's "Parsifal" were held at the Munich Hof-Theater, in the solitary presence of King Louis of Bavaria, on the 5th, 7th, and 8th ult. The following were the artists engaged in the interpretation of the work: *Parsifal*, Herr Vogl; *Kundry*, Frau Vogl; *Amfortas*, Herr Gura; *Klingsor*, Herr Fuchs; *Titirel*, Herr Kindermann; *Gurnemanz*, Herr Siehr.

The following laconic announcement appears in Continental music journals: "I am unable to satisfy the solicitations on the part of collectors of autographs, and I likewise wish to dispense with the receipt of compositions, manuscript or otherwise, unless specially asked for. Franz Liszt." It may be doubted, however (for such is human nature), whether even this pert declaration will have the desired effect upon the poor Maestro's persecutors.

At the Paris Opéra, M. Ambroise Thomas's Opera "Françoise de Rimini" (first produced in April, 1882) was revived on the 12th ult., with Mdle. Isaac in the title-role. Some considerable curtailments had been appropriately made, but the performance nevertheless extended over four hours. The work will probably remain in the *répertoire* for some time. The Théâtre-Italien commenced its winter season on October 26, with "Lucia," Madame Sembrich singing the part of the heroine, this having been her *début* in the French capital. The lady's success was a complete one, and the press organs are unanimous in her praise. M. Vitu, the able critic of *Le Figaro*, considering her acting to be as perfect as her vocalisation; adding that she reminds him at once of the incisive style of a Patti and the undefinable charm of a Nilsson. At a subsequent performance at the same institution, Madame Valda, an American singer, made her first appearance, respecting which a correspondent of the *Standard* writes as follows:—"Since the first appearance of Sophie Cruvelli, some thirty years ago, charmed and surprised a Parisian audience, no event has taken place in the musical world that can vie in importance with the *début* of Madame Valda at the Italian Opera last night (November 1). Madame Valda is a native of the United States, but her training and method are thoroughly Italian. She is a perfect musician, and her voice is strong as well as flexible and sweet. The opera was Verdi's "Un Ballo in Maschera," in which she took the singularly trying part of the page, and the difficult music of which she executed with the most artistic finish. Madame Valda's appearance is, moreover, eminently calculated to secure the favour of the spectator. She acts naturally and with thorough dramatic instinct, and she obtained a success which for many years has been without a precedent on the lyric stage. Like Patti and Albani, she sings without any apparent effort, and her rendering of "Saper vorreste" excited genuine enthusiasm." Thus it would appear, then, that the ranks of *prime donne* are being well recruited, and that the "star system" is not, for the present, likely to be discouraged for want of suitable objects of adoration.

Just before our going to press, the announcement was made in Paris that M. Ritt, the former lessee of the Ambigu, and the Opéra Comique, has accepted the post of director of the Grand Opéra, vacated by the death of M. Vaucorbeil. M. Ritt, it is added, will conduct the institution in partnership with M. Gailhard, the tenor.

The Opéra Populaire, which has lately had to close its doors, is to be re-opened under the name of Opéra Moderne, under the management of M. Aimé Gros, the former director of the Lyons Opéra. Under the auspices of M. Gros, the performances of M. Saint-Saëns's "Etienne Marcel" (which had been interrupted by the failure of the establishment) will be resumed at an early date.

A most painful sensation was produced some three weeks ago at the Paris Opéra Comique, during a performance of Rossini's "Il Barbiere." Mdle. Van Zandt, the youthful and talented prima donna, had undertaken, for the first time, to sing the part of *Rosina*. Upon making her entry in the second act, it was remarked that the lady was evidently suffering from an indisposition, the symptoms of which closely resembled those usually exhibited by persons

while under the influence of an overdose of alcohol. Immediately a perfect storm of indignation arose in the house, which only subsided after the lady, who was apparently unwilling to leave, had been led off the stage. Presently it was announced that Mdle. Van Zandt was too unwell to continue her part, and that Mdle. Mezeray had kindly undertaken to do so in her stead. No suitable costume being at hand, the latter sang the part of *Rosina* in usual evening dress, and the opera proceeded without any further interruption. This extraordinary incident, however, has caused a deal of excitement in musical and theatrical circles of the capital. The outcry on the following day in the press-organs against the unfortunate singer was unanimous, and the immediate cancelling of her contract was generally demanded. Mdle. Van Zandt, it should be added, bears an irreproachable character; she is the chosen favourite, moreover, of Paris society, and a frequent guest at the most fashionable *salons*. The incident is doubtless capable of a satisfactory explanation, and that publicly offered by the lady, and testified to by medical certificates—viz., that being in a nervously excited state, previous to her *début* in so important a part, she had had too frequent recourse to a soothing medicine prescribed for her—should be unhesitatingly accepted, and the matter be allowed to drop.

Two new journals devoted to music and the sister arts have just been started in France—viz., the "Nantes Moderne," at Nantes, and "La Nouvelle Revue du Lyonnais," at the latter town.

Henri Wieniawski's violin, a Pietro Guarneri of the first order, has passed into the skilful hands of M. Jeno Hubay, the late eminent and congenial virtuoso's successor at the Brussels Conservatoire.

A new season of German Opera, under the direction of Dr. L. Damrosch, was commenced, on the 17th ult., at the Metropolitan Opera-house of New York, with Wagner's "Tannhäuser." Meyerbeer's "Huguenots," and Beethoven's "Fidelio" (with Fräulein Marianne Brandt in the title part) were announced to follow. The present scheme comprises thirty-eight performances, to be supplemented by twenty more, provided the undertaking should prove successful.

Auguste Emanuel Vaucorbeil, the Director of the Paris Grand Opéra, died, almost suddenly, on the 2nd ult., at Paris. M. Vaucorbeil was a pupil of Cherubini at the Conservatoire, and was in his time a prolific composer of almost every description of music. An opera from his pen, entitled "Bataille d'Amour," was successfully produced at the Comique in 1863, and another operatic work, "Mahomet," remains as yet unperformed. He undertook the arduous and responsible duties of director of the national operatic establishment in 1879, as successor to M. Halanzier, and in that position has displayed much energy and ability; his reformatory efforts, on the other hand, being greatly hampered by the traditional laxity in several departments of the institution over which he presided. The deceased artist had just reached his sixty-fourth year.

The death is announced, on October 31, at New York, of Signor Brignoli, once a favourite tenor at Her Majesty's Theatre, and associated, twenty-five years ago, with the *début* of Adelina Patti in New York.

Another once highly esteemed tenor, Ludwig Joseph Cramolini, died at Darmstadt, at the age of seventy-nine. The deceased was for a number of years an active member of the Darmstadt Hof-Theater, from which establishment he retired some ten years since.

At Paris died recently the once famous singer Signora Erminie Frezzolini. Born at Orvieto, in 1818, she achieved her greatest triumphs about forty years ago in the French capital, as well as in London, Vienna, and Florence.

The death is announced at Huy (Belgium), of Godefroid Camauer, a composer of some merit, and founder of the Société d'Amateurs of that town. He was born at Bergen-op-Zoom, in 1821.

At Neuilly, near Paris, died Jules Jean Baptiste Creste, composer of several operas, amongst them "M. Minette" and "Les trois Sultanes" which have been successfully produced at Paris.

The death is also announced, at Berlin, of the veteran artist, Gustav Reichardt, the composer of the once

popular German patriotic song, "Was ist des Deutschen Vaterland," and numerous other vocal pieces. Reichardt, who was a pupil of Zelter (Mendelssohn's early instructor), was born in 1797, at a village near Demmin (Pomerania), where his father was the pastor, and had nearly completed his eighty-seventh year.

## CORRESPONDENCE.

### CATHEDRAL CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In this month's issue of *THE MUSICAL TIMES* I observe three advertisements for lay clerks in cathedrals, the average remuneration offered being a little under £70 per annum. In one instance, an alto is required for the metropolitan church of the northern province; and, doubtless with a view to secure a man of unimpeachable respectability, who shall also be a capable musician, the munificent stipend of £60 a year is offered. That the successful candidate may not be too much elated by his good fortune, and to prevent his ambition from soaring to the hope of soon securing a post where even higher emoluments may be had, he "must be prepared to sign an agreement to stay two years." In a second case the fixed stipend is £10 a year, with eighteenpence for every attendance at church, making it, say, £65 a year; and in the remaining instance the salary offered is £80 a year.

I may mention, by way of preface to the few remarks which, with your kind permission, I propose to make on the above subject, that they are those of an onlooker only, and not of an interested individual. Having, however, had some opportunity of becoming acquainted with the status of the choirs of several of our cathedrals, and exceptional facilities for being made thoroughly intimate with the inner working of one in particular, I am impelled to write this letter in the hope that, although it be in itself as insignificant as "a grain of mustard seed," it may be the germ from which something more effectual may spring.

Speaking broadly—with the exception of two or three places where better salaries are paid—the average stipend of a lay clerk in our provincial cathedrals is less than £80 per annum; I question whether, taking them all round, they would even average £70. At York, as above cited, there are lay clerks who are paid £60 a year; at Carlisle some are paid £50—and these are "full duty" men, who have to attend two services each day throughout the year—there may be cathedrals where even lower salaries are paid.

Now, that the musical portion of the service in our cathedrals is a very important feature, must be admitted by everyone; in my humble opinion it is the most important. Nay, more, it is the only feature in which a cathedral service differs from that in the poorest parish church in the land; for strip it of its music, and what is left? The reading of four portions of Scripture each day, and the preaching of two sermons each Sunday. And how are the emoluments apportioned? I find that in the cathedral above-mentioned, where £80 is offered for a tenor singer, the sum of £8,250 a year is expended on the last-named part of the services—i.e., the reading and preaching. At York, which offers £60 for an alto, £5,000 is annually expended on the five caputular members of the body; at Gloucester, which offers £65 for a lay clerk, the dean and four canons receive among them £4,500; and at Carlisle, where three out of the six choirmen are paid £50 a year each, the dean and four canons receive £4,300. Or, to look at the matter in another way, whereas one canon, for three months' duty, involving the reading of the lessons at one service each day, and the preaching of one sermon a week during that period, is remunerated with £700 a year, and a permanent residence, the whole six choirmen, for attending two services every day in the year, have only £430 divided among them.

Now I do not for one moment wish to enter into the question whether the deans and canons are overpaid; I am content for my present purpose to assume that they are not. But I do say, most emphatically, that if the musical service in our cathedrals is to be maintained in a state of efficiency, some greater inducement must be held out to vocalists of ability to enter the choirs than such miserable stipends as are offered in your advertisement columns this month. I know that, if the question were

put to them, the chapters would plead that the funds at their disposal for choir purposes do not allow them to pay higher salaries. Granted that this is so, and further that the efficient rendering of the musical portion of the service is essential; what is the remedy? It appears to me to be very simple, and what I would propose is this. On the next occasion when a canonry becomes vacant in such of the cathedrals as are in an impecunious state touching funds for choir and general purposes, let the remaining caputular members of the body take such steps as may be necessary to procure the abolition of such fourth canonry, and to apply the income so set free in augmentation of the fund from which the musical staff is paid. By this plan, vested interests would be preserved inviolate, and the dean and remaining canons would be more than compensated for the trifling increase of work devolving upon them, by the satisfaction they would have in the perfection of their musical service. Should they, however, object to their duties being increased, the sum thus placed at their disposal would be sufficiently large to allow of their engaging an assistant minor canon, between whom and the existing minor canons the work could be so apportioned that no one individual would have more to do than at present.

I am aware that I leave this proposal in a crude state, but I think I have said enough to show that it is one solution of the difficulty, and that if the matter were taken up with spirit by the parties whom it touches most closely, it could be carried to a successful issue.

I am, Sir, Your obedient Servant,

JAMES WALTER BROWN.

16, Lismore Street, Carlisle.

### MUSIC FOR THE PEOPLE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—At the present critical juncture, with regard to music in England, I earnestly beg you will allow me a space in your columns to suggest that practical steps may be taken simultaneously throughout the country to generate a taste for good music among the masses.

Notwithstanding the repeated assertions of eminent musicians also well-meant assertions embodied in the speeches at the meeting of the then proposed Royal College of Music, on February 28, 1882, to the effect that we are a most musical nation, I fear this hypothesis is hardly compatible with facts.

Through the influence of our aristocracy, who must be fashionable, we manage, and that not without difficulty (to wit, the fresh and lamentable Covent Garden failure), to support the Opera for three months during the year, in a city of nearly four millions of inhabitants, whilst theatres out of number and music (?) halls are crammed every night during the whole year, where operettas, musical burlesques, and songs of the day are provided.

Having referred to the Royal College of Music, I will incidentally mention here, that over two years previous to the meeting held at Manchester, on the 12th December, 1881, I suggested through the medium of a contemporary, the establishment of a National Conservatoire, which should enjoy a fixed annual subscription from Government—whose lethargy on this point is most regrettable—and the support of the public generally, who, as I then explained in detail, would benefit by the existence of such an establishment on the basis I referred to, and to which I still adhere for practical purposes. As one step towards the desired result, there must be a radical change in the performance of music provided at most of the theatres. Opera houses may lack attendance, the theatres are always patronised; a mixed public finds its way to them nightly. Here is the grand occasion to inculcate taste for good music. Instead of the usual commonplace selections given between the acts, which the public happily drown with clatter, let the managers make it known that in future good music only will be performed; the progressive change from this step alone would ultimately become palpable.

It must be admitted that the management of the Annual Covent Garden Concerts possesses all available means to perform on certain nights the principal parts of whole operas, in lieu of mutilated fragments, arranged sensationally, which astonish, but do not impress; this would enable the masses to have a thorough idea of operatic works at a moderate cost.



At present we cannot with the best intentions expect the working classes to attend operas or expensive Concerts far away from their homes; but instead of local suburban Concerts being composed of endless ballads and oftentimes performances in which music is the smaller element, let operas in recital and chamber music be given, with piano and American organ as ground work; for I maintain that it is in recital that you can best appreciate operatic works, from a purely musical point of view.

I propose the immediate establishment of a "Reform Musical Association," whose first step should be to issue a circular to the clergy and mayor of every town throughout the United Kingdom, earnestly desiring them to choose a suitable centre, where the best music only shall be performed, under the guidance of real earnest local musicians, at exceptionally low prices of admission. The music at the first onset must be of that nature that will appeal to the non-musical as to the musical, and this will readily be found in the expounding of Mozart's endless beauties.

Above all, let the question of pure monetary gain, which has nipped many a musical undertaking in the bud, be set aside entirely.

Every effort should be made by the supervising centre established in London, with a view of securing both in the metropolis and country towns the due performance of really good works, and it is my conviction that gradually an extraordinary change would take place in the national taste for the pure art, which, once acquired, would be indelible.

It may be invidious to make comparisons, but let us compare the English with the foreign city and town working man, as to musical taste. The former has no idea of refining his mind with good and instructive music. And why? Because it is not afforded to him in his neighbourhood (I refer here especially to London), except in the shape of the grotesque and often the vulgar. The latter, for a few pence, and often for nothing, can be musically entertained and become a fair critic.

Fearing I may have already overstepped the limits of the space you are disposed to grant me, and relying on your courtesy, I will divide my remarks, and send an appendix to my present communication for insertion in your January publication. My views will then be completely explained for the due consideration of those whom it may and should concern. Meanwhile, I remain,

Sir, yours faithfully, O. L.

London, November 18, 1884.

#### VOLUNTARIES IN DIVINE WORSHIP.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On this subject, as on most others, there seems to be a diversity of opinion. As one who is deeply interested in the "Worship of Praise," and who loves to hear good congregational singing, I crave your indulgence respecting the above subject. A well known organist has said, at the Church Congress meeting, "that he often thought if he were a clergyman he would abolish voluntaries altogether," and that "after hearing a solemn and impressive sermon, to let off some grand fireworks on the organ was not at all likely to attain the effect desired by the preacher." The above remarks I most heartily endorse. Having previously doubted whether voluntaries in divine worship were really of any good, these few words from an eminent musician led me to think more seriously on the subject; and I must admit that, as far as I can discern, voluntaries in places of worship had better be "altogether abolished." Since churches and chapels are places for worship, and the people assemble there solely (as we sincerely hope they do) for devotional purposes, and no other, I claim that if voluntaries are not aids to devotion they had better be left out entirely. What are voluntaries really intended for? Are they an aid to devotion? (as some people claim them to be, but which I very much doubt), or do they serve as a kind of musical gratification or musical display? Of course, the playing of voluntaries has grown to be a custom nearly all the world over, in churches and chapels where there is an organ or harmonium; but I cannot see that they improve the service, either from a devotional or a musical point of view. On the other hand, I think there is something most impressive in the silence that precedes the service; and that when the last words of the sermon are uttered and the benediction pronounced, to leave the sacred

edifice in quietness, meditating upon the solemn words we have heard, is more likely to produce good results than the loud crash on the organ generally resorted to immediately the minister finishes.—I remain, yours faithfully.

Windsor, October 25, 1884.

W. R. J.

#### MR. JOSEPH BENNETT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—By virtue of having been a regular reader of the *MUSICAL TIMES* for the last fifteen years, I beg you will allow me to express my sincere regret at the cause which has led to the temporary suspension of the articles on the "Great Composers," I refer to the indisposition of Mr. Joseph Bennett. From the first I have read these interesting papers with unmixed pleasure, and feel assured I am but expressing the sentiments of many, who, alike with myself, have derived not only satisfaction, but profit from their perusal, when I repeat my assurance of concern at Mr. Bennett's failure of health. I have been fortunate enough to read other articles written by Mr. Bennett which have been ever remarkable for their lucidity and an entire lack of prejudice or bias. Within the last few days I have read his sketch of the "Life of Mendelssohn" (Hueffer Series), and could not but contrast its graphic pages with a book I read a short time ago—Liszt's "Life of Chopin"—in which there is so little of Chopin and so much to the glorification of Liszt in the way of word-painting. I earnestly hope that a few months' rest will have the effect of completely restoring Mr. Bennett to health and vigour, and that he may be permitted to return to the work which he is so eminently fitted to carry out both by ability and experience.—Yours faithfully,

Liverpool, November 22, 1884.

ORGANIST.

[As we are certain that the kindly wishes of our correspondent are fully shared by all our readers, we gladly take the opportunity of announcing that Mr. Bennett is already much better; and we have every hope that the interval of cessation from work which he at first proposed to himself may be shortened.—Ed. *Musical Times*.]

#### ORATORIOS FOR THE PEOPLE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The Choir of the Kyrie Society has for some years given Oratorios in churches and chapels in the poor districts of London. The performances are free to all. A large number of letters from the clergy and others are now before the Committee, and more are constantly arriving, asking for performances which cannot be given unless additional funds are forthcoming. We would ask all those to whom the pleasures of music come so easily to aid in bringing them to the far larger number to whom they rarely come at all. Will you then kindly allow us to appeal in your columns for funds to extend this part of the Society's work? Subscriptions, large or small, or donations will be duly acknowledged by the honorary Secretary at this address.—I am, Sir, your obedient Servant,

OCTAVIA HILL.

Treasurer of the Kyrie Society.

14, Nottingham Place, W., November 8, 1884.

#### TO CORRESPONDENTS.

Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

PSALTER, N.Z.—There is no reason why the reciting-note should be shortened to half-a-bar when one syllable only is recited to it; the whole bar should be held in order to maintain the musical rhythm of the Chant. We have never heard of such a practice before, with regard to Anglican Chants; with Gregorians the case is different.

WILLIAM CLARK.—D flat on the third line of the treble staff.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

**BATH.**—On Saturday afternoon, the 1st ult., the Pump Room was crowded in every part to hear the fine orchestra under the conductorship of Herr Van Praag. A feature in the programme was the introduction of vocal music by Miss Marie Gane, whose singing was greatly admired. The orchestral selections included the Overtures to *Zampa* and *La Gazza Lutra*.

**BEDFORD.**—Mr. Diemer commenced his third series of Monday Popular Concerts, on October 27, before a large and critical audience. Miss Agnes Zimmermann was the pianist, and the vocalist Miss Winthrop.

**BOLTON.**—A testimonial Concert was given to Mr. Henry Taylor on the 12th ult., in the Town Hall, which was well attended. The artists were Miss Clara Samuelli, Miss Hilda Wilson, Mr. Taylor, and Mr. Santley, vocalists; Signor Risegari, solo violin; Mr. Edward Hecht, solo pianoforte; and Mr. Johnson, accompanist. Mr. Taylor was well received in all his songs, and it is to be hoped that there will be a substantial token of the appreciation of his services.

**BRIGHTON.**—Miss Annie Tate, R.A.M., gave her annual Ballad Concert in the Royal Pavilion, on Wednesday evening, October 29, assisted by Miss Emilie Lloyd, R.A.M. Mr. Joseph Heald, and Mr. G. M. Barling (vocalists); Mr. W. M. Quicke (solo violin), Mr. Landfried (solo cornet), and Mr. W. Kuhe (solo pianoforte). Mr. W. Norman Roe conducted and accompanied. The programme was excellently rendered, the artists being received with the greatest favour.

—Mr. E. H. Thorne gave a Concert at the Pavilion on Wednesday afternoon, the 19th ult., which was highly successful. Mr. Thorne was assisted by his son, Mr. H. Thorne, Mr. A. Ashton, Mr. H. Smith, Mr. Carrodus, Signor Pezze, and Miss Ada Bright. The programme was well selected, and included compositions by Mr. Thorne and Mr. Ashton.

**BURTON-ON-TRENT.**—On Thursday evening, the 20th ult., Barnett's *Ancient Mariner*, and a miscellaneous selection, were given in the large hall, by the members of St. Paul's Institute Choral Society. The soloists were Miss Marie Gane, Miss Mary Tunnicliffe, Mr. A. Castings, and Mr. K. Andrews; leader of the orchestra, Mr. F. Ward; Organist, Mr. George Barnes; Mr. A. B. Plant, Mus. Bac., Oxon., F.C.O., conducted. The rendering of the work by soloists, choir, and orchestra was thoroughly successful.

**CAVAN.**—On Friday, the 19th ult., the first of a series of Organ Recitals was given in the church by Mr. J. W. Dry, Organist. A short service was read by the Rector, the Rev. F. J. Hamilton, M.A., after which the following pieces were played:—Sonata No. 2, Mendelssohn; *Nazareth*, Gounod; Prelude and Fugue, G minor, Bach; Communion, Grison; Offertoire in E Flat, Wely; Evening Prayer and Festival March, Smart.

**CHELTONHAM.**—The first of Mr. Matthews's Subscription Concerts, in connection with the Cheltenham Choral and Orchestral Society, was given in the Assembly Rooms, on the 19th ult. The programme consisted of Rossini's *Stabat Mater*, *Hero and Leander* (C. H. Lloyd), and selections from the works of Berlioz, Gluck, and Handel. The solo vocalists were Mrs. Hutchinson, Miss Hope Glenn, Mr. J. Probert, and Mr. W. H. Berton. The works were excellently rendered. Mr. E. G. Woodward led the band, Mr. Taylor presided at the organ, and Mr. Pollock was the harpist. The Conductors were Mr. Matthews and Mr. Lloyd.

**COLNBROOK, NEAR WINDSOR.**—On Tuesday evening, the 4th ult., an Evening Concert was given in the Town Hall, by the members of the Colnbrook Choral Society, under the conductorship of Mr. Richard Ratcliffe. The programme contained solos, duets, quartets, and a selection of part-songs.

**DURHAM.**—On Tuesday evening, the 19th ult., a very good performance of Mr. J. C. Grievé's Oratorio *Benjamin* was given by the choir of St. Andrew's Presbyterian Church, Blackhill. The solo vocalists were Miss Shield, Mr. J. A. Anderson, Mr. C. Stephenson and Mr. G. Brown, assisted in the concerted pieces by Miss Hopper, Miss McDonald and Mr. W. Bain. Miss Pescod presided at the organ and Mr. Bain conducted.

**EALING.**—Mr. Bradley gave two Pianoforte Recitals in the Lyric Hall on Tuesday, the 19th ult., which were highly successful. The programmes included works by Brahms, Dvorák, Saint-Saëns, and Rheinberger, which were well rendered. The Pianist was Miss Grosvenor Gooch. Duets for two pianos were played by Mr. Bradley, assisted by Messrs. Battison Haynes, and C. W. Perkins.

**EASTBOURNE.**—A performance of Mendelssohn's *Lobpreisung* was given on the 20th ult., at the Pavilion, by Mr. Henry W. Hardy's Choir. The solo portions were well sung by Miss Carlisle, and Mr. T. P. Tomes, Miss A. Carlisle assisting in the duet "I waited for the Lord." Considering the smallness of the band the Sinfonia and accompaniments were well played, but the singing of the Choir was not equal to previous occasions. The Cantata was followed by a selection from Haydn's *Creation*. Mr. Hardy conducted.

**EXETER.**—On Sunday, the 9th ult., special services were held in the United Methodist Free Church. The Anthem in the morning was "The Lord is Great in Zion" (W. T. Best), and at the evening service a selection from *The Messiah* was sung. On Monday evening, the 20th ult., a selection from Mozart's *Twelfth Mass*, with orchestral accompaniment, was rendered in excellent style. Mr. Fitton presided at the organ.

**ELTHAM (KENT).**—A successful Ballad Concert was given at the Public Hall, on the 10th ult. The programme comprised some well executed pian-forte duets by Miss Ada Newton and Miss Ida Schroeder, and songs and part-songs. The solo vocalists were Miss Mortimer, Miss Greatrex, Miss Smith, Mr. H. Newton, Mr. C. E. Tutill, and Mr. Hagon. A feature of the evening was the performance by Messrs. Boniface, Hagon, Tutill, and Newton, of several part-songs. Miss Ada Newton was an efficient accompanist.

**ENNSKILLLEN.**—The Choral Festival and Harvest Thanksgiving was celebrated in the Parish Church on Friday, the 21st ult. The Service was full choral, the combined choir numbering over 150 voices; Barnby's Tallis was used, and the Special Psalms were chanted with great precision. The anthems were, in the afternoon, "The Heavens are telling," Mr. Hamilton, B.A., singing the recitative and air "In splendour bright," effectively; and at the evening service, a selection from Handel's *Messiah*, including recitative and air "Comfort ye," and Hallelujah Chorus, was sung. Mr. Arnold conducted, and played during the offertory, as voluntaries, "He shall feed His flock" (*Messiah*), and "With verdure clad" (*Creation*).

**GREENOCK.**—A large audience was attracted to the Town Hall on October 28, by the announcement of a Concert by the Orpheus Club, in aid of the funds of the Charitable Society for the relief of the unemployed poor. Relying upon their reception last season, Mr. Middleton, the Conductor, repeated some of the best items in former programmes, and with very decided success. Amongst the most attractive pieces may be mentioned Mendelssohn's "Hunter's Farewell," Müller's "Spring's Delights," "The Three Chafers," and "Lutzwitz's Wild Chase" (Weber) all of which were excellently sung by the choir. Some vocal solos were also given, and Mr. Middleton's two organ solos were highly appreciated.

**HEYWOOD, MANCHESTER.**—A very successful rendering of Root's Cantata *Belshazzar's Feast*, was given on the 4th ult., by the Choir, in the Congregational Church, to a crowded audience. The solo vocalists were Miss Maclen, Mrs. Holden, Mr. P. Gow, and Mr. J. Boardman. Mr. Knight, the Choirmaster, conducted, and Mr. W. H. Jewell presided at the organ. Before the commencement of the second part, a March, composed and arranged for Organ and Orchestra by the Organist, was played, and received with great applause. Able assistance was rendered by members of the Local Volunteer and Borough bands, with Mr. W. D. Hill as leading violinist. The Mayor, T. F. Mackinson, Esq., presided, and gave the connective readings in a very efficient manner.

**HUDDERSFIELD.**—An Organ Recital was given in the Methodist New Connexion Chapel, on the 17th ult., by Mr. T. Berry, which was highly successful, and thoroughly appreciated. After the Recital Mr. Robert's Cantata *Totipot* was performed, the solo singers being Mrs. Paterson, Miss England, Messrs. Daltry, Weavill, and I. Varley. There was an efficient Choir, under the direction of Mr. S. Kendall.

**HURSTHURST.**—The second of a series of Organ Recitals was given in the Parish Church on the 8th ult., by the Organist, Mr. H. C. Young, B.A., Cantab. The programme contained selections from the works of Handel, Haydn, Smart, Leo, Batiste, Gounod and Scotson Clark, and included Dunster's "Festival March." A collection was made in aid of the Choir Fund.

**JEDBURGH, N.B.**—Mr. James A. Crapper gave an Organ Recital in the Parish Church, on Tuesday, the 18th ult., before a highly appreciative audience. The programme, which was selected from the works of Handel, Haydn, Mozart, J. Kinross, and Scotson Clark, was admirably rendered. Vocal solos were contributed by Misses Anderson, Rawliff, and Telfer, and Messrs. John Hartley and T. S. Small. The selection included a March in C, and an anthem, "Seek ye the Lord," composed by the Organist, the solo being excellently sung by Mr. John Hartley. Miss Rawliff deeply impressed the audience by her excellent rendering of "He shall feed his flock," and "He was despised."

**LEAMINGTON.**—A Choral Festival was held at the Parish Church, on the 5th ult., in which most of the choirs of the town and neighbourhood took part; the voices numbered two hundred and fifty. The music was selected by Mr. Spinney, who presided at the organ and had the entire arrangement of the Festival. The Processional Hymn was sung by three different choirs, starting from the North South, and under doors of the church simultaneously, and all led by trumpets. The sermon was preached by the Rev. Neville Leigh, President of Leeds Parish Church. A third series of the Classical Chamber Concerts are being given by Mr. Frank Spinney, the first Concert having taken place on the 8th ult., the second on the 22nd, and the third is announced for the 6th inst. The string quartet consists of Messrs. F. Ward and Heden, violins; Mr. Spinney, viola; Mr. Mander, cello. Quartets by Beethoven, Haydn, Mozart, and Spohr, and Pianoforte Trios by Beethoven and Mozart have been performed. The vocalists are Miss Henden-Warde, Fraulein Heilemann, Miss Ellen Marchant, and Miss Fusselle. It speaks well for the musical culture of Leamington that such strictly classical Concerts should have been continued for three years.—An excellent performance of *Elijah* was given by the Musical Society, in the Public Hall, on the 18th ult., to an overflowing audience. The band and chorus numbered about one hundred and eighty. The solo vocalists were Miss Anna Williams, Miss Ada Patterson, Madame Patey, Mr. Sidney Tower, and Mr. Franklin Clive. Mr. Frank Spinney conducted, and the entire work was given with great spirit on the part of soloists, band, and chorus.

**LEEK.**—The Festival of Church Choirs in the Rural Deanery of Leek was held in St. Luke's Parish Church on the 13th ult. The prime object of the Festival was to promote the efficiency of church choirs. The Anthem was Stainer's "What are these that are arrayed in white robes," which was well sung. Mr. Gee presided at the organ.

**LEICESTER.**—The Musical Society's series of Concerts for this season commenced on Wednesday, the 5th ult., with a Concert by Mr. Chas. Halle's band. The orchestral numbers were the overtures to *Evansville*, *Tannhäuser*, and *Semiramide*, the Italian Symphony, and Debussy's *Valse Lente*, and Pizzicato. Mr. Halle played the Romanza and Kondo from Chopin's E minor Concerto, and Liszt's Twelfth Rhapsody, and Madame Isabel Fassett sang the "Innamorata" from Dvorák's *Stabat Mater*, Benedict's "By the sad sea waves," Haydn's "Spirit song," and Randegeger's "Sleep, dearest sleep" with cello obbligato, played by M. Vieuxtemps. The magnificent performance of the overture to *Tannhäuser*, and the Italian Symphony, was specially noteworthy.—The second of Mr. J. Herbert Marshall's Subscription Concerts was held in the Temperance Hall, on the 18th ult. The great feature of the evening was the singing of Madame Albani, who was received with much enthusiasm. The other artists were Misses E. and A. Marriott, Mr. Maas, and Mr. Barrington Foote, vocalists; Miss A. Dinelli, solo violinist; and Mr. Giuseppe Dinelli, solo pianist. There was a large audience, and the Concert proved a great success.

**MIDDLETON.**—On Tuesday, the 18th ult., Mr. Sinclair gave a Concert in the Co-operative Hall. The vocalists were Messrs. Oldfield, Springthorpe, R. G. Eaves, Webb, and the Apollo Glee Club (male). Mr. J. Greaves conducted, and also contributed solos.

**MORLEY.**—The members of the Choral Union gave a Service of Praise in the Ebenezer Schoolroom, on the 16th ult., which was well attended and very successful. The programme consisted of selections from Handel's *Judas Macabeanus* and Mozart's *Twelfth Mass*. The solos were taken by Misses Lofthouse, Sharp, and Rushby, and Messrs. Marshall and Tolson. Mr. T. Earnshaw presided at the organ. Handel's *Dettingen Te Deum* is the next work to be performed by the Choral Union.

**NEW BRIGHTON.**—A most successful Concert was given at the Palace on the 9th ult. The programme consisted of selections from *Elijah*, *Samson*, *Creation*, *Jephtha*, *God, Thou art great*, and sacred songs by Cowen. The artists were Miss Margaret Leyland, Miss Alice Jones, Miss F. Fouton, Mr. Hughes, and Mr. Alexander Phipps. "O rest in the Lord" and "Return O God of Hosts" were artistically rendered by Miss Margaret Leyland.

**NEWBURY.**—On Tuesday, the 18th ult., two Concerts were given in the Town Hall by the members of the Newbury Amateur Orchestral Union, in aid of the proposed District Hospital. The principal artists engaged to assist the amateurs were Miss Catherine Penna and Madame Mudie Bolingbroke (vocalists), and Mr. T. E. Gatehouse (solo violin). The orchestra consisted of forty performers, Mr. H. Lewis being the leader; Mr. A. Walton, Mus. Bac., accompanist; and Mr. W. D. Eastwell, Conductor. Both Concerts were well attended, in the evening the hall being filled in every part. The vocalists were highly successful, and amongst the most attractive features in the programme were the violin solo of Mr. Gatehouse—so finely played as to induce a spontaneous encore, which the performer complied with—and a Fantasia, "The Forge in the Forest" (the Michaelis), in which Mr. Clinch played an arvil solo; Mr. James Brown presided at the harmonium.

**NEWPORT, MON.**—On Wednesday, the 10th ult., the members of the Choral Society performed Handel's *Messiah*. Eos Morlais conducted in the place of Mr. Thomas Jones, absent in consequence of a family bereavement. The soloists were Madame Patey, Miss Anna Williams, Miss Ada Patterson, Mr. Sydney Tower, and Mr. Franklin Clive, all of whom were highly appreciated. There was a large audience.

**OTTAWA, CANADA.**—A very interesting Organ Recital was given by Mr. J. W. F. Harrison, at Christ Church, on Friday afternoon, October 17. The programme, selected from the works of the best masters, was admirably rendered. The vocalist was Mr. Rowan-Legge.

**PAISLEY.**—At the Town Hall, on the 13th ult., through the enterprise of Mr. Fraser, a Concert took place, the principal feature in the programme of which was the singing of Mr. Sims Reeves, who gave such an excellent rendering of some of his most popular songs—including "My Pretty Jane," "The Bay of Biscay," and "Tom Bowling"—as to elicit the utmost enthusiasm. Miss Agnes Liddell, Madame de Fonblanque, and Mr. Gilbert Campbell were also thoroughly appreciated; and the performances of Miss Nettie Carpenter (violin), Mr. Henry Nicholson (flute), and Mr. Emile Berger (pianoforte) were received with warm and well deserved applause.

**READING.**—Mr. H. J. Hendy gave his annual Concert, at the Victoria Hall, on the 18th ult., which was well attended by the leading families of the town and neighbourhood. The solo vocalists were Miss Jessie Royd, Madame L. Russell, Mr. Sinclair Dunn, and Mr. Critchley, all of whom were highly appreciated. Mr. Rippon and Mr. Hendy were very successful in their violin and pianoforte solos. Mr. Hendy's playing being a conspicuous feature of the Concert. The programme was well selected.

**RETFORD.**—A Concert, under the direction of Mr. Hamilton White, was given on Wednesday, October 29, the chief features being the excellent rendering of unaccompanied part-music by Mr. White's vocal class. Songs, pianoforte solos, and duets were also contributed by pupils of Mr. White.

**ROSTREVOE, NEAR NEWRY.**—On Tuesday evening, the 11th ult., a Concert was given in the Skating Rink before a large audience. The programme included, among other features of interest, a duet "O ni qual Ontag," sung by Miss Steele and the Hon. Arthur Canning; "Absent, yet present," by Mr. Quin; and Balle's "Trust her not" by the Misses Rebecca and Harriet Morgan. The other vocalists were Mrs. Douglas, who sang Braga's Serenata (violin obbligato by Dr. Douglas), the Hon. Miss Canning, and Mr. W. P. Morgan. The Messrs. Hobart also gave some violin solos in excellent style. Dr. Vesey contributed a reading, and the Hon. Mr. Canning a recitation from Shakespeare. Mr. Barry M. Gibby, Organist of St. Mary's, Newry, conducted, and played the accompaniments.

**SABDEN, LANCASHIRE.**—On Saturday, the 1st ult., Mr. Thomas Sharples gave his sixth annual ballad Concert in the British School. The vocalists were Mr. Henrietta Tomlinson, Mr. W. Burrell, Mr. Fred Gordon, and Mr. R. Moorhouse, all of whom were highly successful. Mr. Myers fully maintained his reputation as a soloist and accompanist.

**ST. LEONARDS-ON-SEA.**—A performance of Mendelssohn's *Elijah* was given on the 10th ult., in the Royal Concert Hall, in aid of the Infirmary. The soloists were Miss Jessie Royd, Madame Poole, and Mr. Ralph Wilkinson, assisted by members of the Choral Union. Miss Jessie Royd was heard to great advantage in "Hear ye, Israel," and Madame Poole did full justice to "Voe unto them," "O, rest in the Lord," and the music of Jezebel. The two tenor solos were effectively rendered by Messrs. Simpson and Seamark respectively. The choruses were well sung. There was a small, but efficient, orchestra, led by Mr. Morris, and Mr. E. Kennard presided at the organ. Dr. Abram conducted.

**SHREWSBURY.**—The members of the Harmonic Society gave a very successful Concert, on Thursday, October 28, in the Music Hall, the programme comprising Haydn's "Autumn" (*The Seasons*), and a miscellaneous selection. The solo vocalists were Miss Catherine Penna, Miss Nellie Griffiths, Mr. J. Gawthrop, and Mr. T. Bott. Mr. B. Pritchard, the Honorary Organist, played the organ accompaniments, and Mr. J. A. Lea conducted.

**SOUTHAMPTON.**—The sixth annual Concert of the Above Bar Choral Society was given in the Watts Memorial Hall, on Thursday evening,

October 30, the programme consisting of *Belshazzar's Feast*, and a miscellaneous selection. The principal vocalists were Mrs. Mackey, Miss Hawkesworth, Miss Lottie West, Mr. Joseph Tapley, Mr. H. O. Mackey, Mr. Worrall, &c.; leader of band, Mr. J. D. Wilson, bandmaster, and H.R.V.; Conductor, Mr. K. Pin.

**SUBURBY, SUFFOLK.**—An excellent Concert was given at the Town Hall, on October 29, by the All Saints' Choir, assisted by several friends. The vocalists—Miss Sparrow, Miss Brown, Mrs. Sparrow, Messrs. H. A. Partridge, H. Wilson, and F. Partle, and Master Allen Berry—were highly successful, and a violin solo (encored), by Master W. Leopold, and a pianoforte solo by Mr. George F. Bruce, were prominent features in the programme. Mr. H. A. Partridge conducted.

**TODMORDEN.**—The members of the Musical Society gave their first Concert for the season, on the 12th ult., in the Town Hall. The *Woman of Samaria* formed the first part of the programme, and the second was miscellaneous. Mr. J. Fielden conducted, and the principal vocalists were Miss Fannie Sellers, Miss Cragg, Mr. Macdonald, and Mr. McCall. Mr. Knott was an efficient accompanist.

**UPTON-ON-SILVER.**—A Concert was given in the Town Hall, on Thursday evening, October 30, by the members of the Malvern Glee Club, conducted by Mr. W. F. Newton. A well arranged programme was admirably rendered. The instrumentalists were Messrs Newton, Davis, and Winkle, and vocal solos were contributed by Messrs. Elzy, Elliott, Franklin, Davis, Newton, and Walker.

**WEM, SALOP.**—On Sunday, the 9th ult., Mr. Prendergast, Organist of the Parish Church, gave his monthly Organ Recital after Evening Service. The programme included March "Silver Trumpets" (Vivian), Offertoire in G (Lefebvre-Wély), Fantasia "The Storm" (Battiste), "O had I Jubal's lyre" (Handel), "Fix'd in His everlasting seat" (Handel), and "Marche Funèbre" (Beethoven).

**WHITBY.**—On Monday evening, the 17th ult., a Concert of Sacred Music was given by the Brunswick Wesleyan Choir. The programme consisted of solos, duets, and choruses from the great masters; solo vocalist, Mr. P. Falkingham. The choir gave a good rendering of the Gloria from Mozart's Twelfth Mass. There was a large audience. Mr. Renshaw ably officiated at the organ.

**WILTON.**—On the 12th ult., the Guild of St. Mary, assisted by a few friends, performed the Rev. J. C. Berkeley's Cantata, *Muriel, the Little Mermaid*. The work has been much enlarged since its first performance; and two new choruses, a waltz, "Floating in the Water," and the march, "Hail to Sebastian," were much applauded. Miss Olivier, as Muriel, was encored for her singing of "Farewell"; Mr. Douly, as the Spirit of the Storm, rendered with great force the song "The Storm is o'er the ocean," and the quartet for male voices, "A Grenade," was much admired. The Chorus, which had been trained by the Rev. J. C. Berkeley, sang well and steadily. Much of the success of the Concert was due to the admirable conducting of Mr. J. F. Ridley. By request, a second performance of the Cantata was given on the following night.

**WINDSOR.**—The members of St. George's Choir, assisted by Miss Ellen Atkins, gave their annual Concert at the Albert Institute on the 13th ult. The gleees were excellently sung by Messrs. Stilliard, Packer, Hunt, Clinch, and Shepley; Mr. W. Clinch, Mr. D. S. Shepley, and Mr. James Gawthorpe were highly successful in their solos, the singing of the last named gentleman being a feature of the Concert. Miss Atkins gave an effective rendering of "Oh! had I Jubal's lyre," which was received with warm applause. Mr. H. Hunt contributed a violin solo, and Mr. Walter Parratt was solo pianist and accompanist.

**WOLVERHAMPTON.**—The Festival Choral Society is to be congratulated upon the enterprise shown in inaugurating the season on the 3rd ult. with the production of such an important work as Mr. Cowen's *St. Ursula*. Although the band was not on the extensive scale which might be desired, on the whole the Cantata received a successful interpretation, the principal vocalists—Mrs. Hutchinson, Miss Hope Glenn, Mr. Edward Lloyd and Mr. Breerton—giving the music allotted to them with excellent effect. The work was conducted by the composer, Stenford Bennett's *May Queen*, which is well-known and appreciated in Wolverhampton, received a highly satisfactory rendering, under the conductorship of Dr. Swinerton Heap.

**WORCESTER.**—A Recital was given on the new organ in the Public Hall on Monday, October 27, by Mr. W. Haynes, Organist of the Priory Church, Malvern. An excellent and varied programme was finely rendered, and fully exhibited the beauty of the instrument. Part-songs and gleees were also contributed by members of the Amateur Vocal Union, and solos by Miss Pitt, Mr. Spark, and Mr. Wilmhurst. Mr. S. James accompanied the vocal pieces.

**ORGAN APPOINTMENTS.**—Mr. J. Thomas, Organist and Choirmaster to All Saints' Church, King's Heath, near Birmingham.—Mr. George Higgs, Organist and Director of the Choir to St. Mark's, Marylebone Road, W.—Mr. Ernest H. Smith, A.C.O., Organist and Choirmaster to St. Mary's Parish Church, Westerham, Kent.—Mr. A. Edward Dean, Organist and Choirmaster to the Parish Church, Henley-on-Thames.—Mr. James B. Smithers, to the Evangelical Lutheran Church, Strand Street, Cape Town.—Mr. Arthur A. Hillam, Organist and Choirmaster to Lower Clapton Congregational Church.—Mr. James March, Organist and Choirmaster to St. Mary's Church, Easthamstead.—Mr. Douglas Wm. Jones, Organist and Choirmaster to Holy Trinity, New Barnet.—Mr. Franklin J. Mountford (Birmingham), Organist and Music Professor to the Cornwall Wesleyan C. H.; also Organist and Choirmaster to St. Mary's Chapel, Truro.—Mr. Fred. B. Townend, Organist and Choirmaster to St. Paul's, East Moulsey.—Mr. Charles A. Pridmore, Organist and Choirmaster to St. Peter's, Droghda.—Mr. Alfred J. Starnes, Organist and Choirmaster to All Saints' Church, Aden Grove, Stoke Newington.

**CHOIR APPOINTMENT.**—Mr. F. W. Crawley (Tenor), Lay Clerk to St. Paul's Church, Knightsbridge, S.W.

## MARRIAGE.

On the 6th inst., at St. George's, Bloomsbury, London, by the Rev. F. F. Goe, WILLIAM PRICE AYLWARD, of Holmeleigh, Salisbury, to MARY MARIA HARRIETT SYNNOT, daughter of the late JAMES BLAIR PRESTON, Physician General to the Madras Establishment.

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